

THE MUSICAL TIMES

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Principal: Sir A. C. MACKENZIE, MUS.D., LL.D., F.R.A.M.

ENTRANCE EXAMINATION, Monday, April 25, at 2.
PAREPA ROSA SCHOLARSHIP, for Female Vocalists; THALBERG SCHOLARSHIP, for Female Pianists; STERNDALE BENNETT SCHOLARSHIP, for Male Candidates, in any branch of Music. Last day for entry, April 5.

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TONE-POEM	"Don Juan"	Richard Strauss
SYMPHONY No. 41, in C ("Jupiter")	...	Mozart
CONCERTO in D, for Violin and Orchestra	...	Tchaikovsky
SYMPHONIC POEM	"Tod und Verklärung"	Richard Strauss

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OVERTURE	"Rienzi"	Wagner
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OVERTURE	"Tannhäuser"	Wagner
PRELUDE	"Lohengrin"	Wagner
PRELUDE	"Tristan und Isolde"	Wagner
PRELUDE	"Die Meistersinger"	Wagner
PRELUDE	"Parsifal"	Wagner
SYMPHONY No. 8, in B minor ("Unfinished")		Schubert

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SONATA No. 1, in D major (Op. 12)	...	Beethoven
SONATA No. 2, in A major (Op. 12)	...	Beethoven
SONATA No. 3, in E flat major (Op. 12)	...	Beethoven
SONATA No. 9, in A major (Kreutzer) (Op. 47)	...	Beethoven

APRIL 27, AT 3.

SONATA No. 4, in A minor (Op. 23)	...	Beethoven
SONATA No. 5, in F major (Op. 24)	...	Beethoven
SONATA No. 6, in A major (Op. 30, No. 1).	...	Beethoven
SONATA No. 7, in C minor (Op. 30, No. 2).	...	Beethoven

MAY 4, AT 3.

SONATA No. 10, in G major (Op. 96)	...	Beethoven
SONATA No. 8, in G major (Op. 30, No. 3)	...	Beethoven
SONATA (to be selected later).		

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DEATH.

BLACK.—On the 16th March, at Dhu House, Routh Road, Wandsworth Common, ALGERNON BLACK, Aged 82.

DEATH.

CHERER.—On March 10, at the Old Rectory, Cavendish, ELIZA ANN, Widow of the late GEORGE TALBOT CHEREK, aged 76. (Well known in musical circles as Madame TALBOT CHEREK.)

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The Musical Times.]

(From a Photograph by the Dover Street Studio, London, W.C.)

[April 1, 1910.



LANDON RONALD.

The Musical Times.]

(From a Photograph by the Dover Street Studio, London, W.C.)

[April 1, 1910.



LANDON RONALD.

The Musical Times

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1910.

LANDON RONALD.

An exhaustive inquiry into the making of a great conductor would be one of the most interesting of studies in musical evolution. We are often told that conductors are born, not made. The positive side of this statement is beyond dispute, but its negative side may be seriously questioned. It is true that certain inborn faculties of a somewhat rare kind are indispensable preliminaries, but even if these faculties are possessed in a striking degree, there are many qualities to be added which can be obtained only in the stern and bitter school of experience. Every eminent conductor has had to climb more or less laboriously up many steps of the evolutionary ladder before eminence was attained. This discipline is best acquired in comparative obscurity, before its results are exhibited in the fierce light that beats about the conductor's throne on great occasions. The story of the early mistakes and struggles of prominent conductors would make an entertaining chapter, and would be useful and encouraging to neophytes. It is probably mainly because it is impossible to do more than furnish students with elementary equipment that the Colleges and Academies do so little for the art of conducting, and until lately the chances of gaining experience on a large scale were lamentably small. But now the outlook has expanded, and it is gratifying to observe that there have grown up in our midst many capable men who can deal adequately with the most complicated and advanced orchestral and choral music. One of the most recent to come to the front is the musician whose name heads this article. We feel sure that our readers will welcome a sketch of his career.

Landon Ronald was born in London on June 7, 1873. His early education was obtained at St. Marylebone and All Souls' Grammar School, and this was followed by a period spent at the High School, Margate, better known under its later title of Margate College. In 1884 he entered the Royal College of Music, where he studied for some five years with Mr. Franklin Taylor (pianoforte); Mr. Henry Holmes (violin); Sir Hubert Parry (composition); Sir Frederick Bridge (counterpoint); and he also had various lessons from Sir Charles Stanford and Sir Walter Parratt. At the age of sixteen and a-half he left the Royal College and, in 1890, made his débüt as a solo pianist in the famous musical play without words, 'L'Enfant Prodigue.' But a rôle as virtuoso pianist failed to stir his ambition, and he turned his attention to conducting.

One of his first engagements in the capacity of conductor was in connection with a provincial tour

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A year after the death of Sir Augustus Harris, in 1896, Mr. Landon Ronald left Covent Garden Theatre, and directed musical comedy at the Lyric Theatre under the management of Mr. Tom B. Davis, with whom he remained for three or four years. It was during this period that he conducted various concerts for Madame Melba and Herr Kubelik, but no opportunity had yet been accorded him for doing serious orchestral work in London concert rooms. But meantime, and probably to his ultimate advantage, he gained experience and maturity at Blackpool, where he was engaged, with an orchestra of eighty, for Sunday concerts during the summer season,

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The Musical Times

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1910.

LANDON RONALD.

An exhaustive inquiry into the making of a great conductor would be one of the most interesting of studies in musical evolution. We are often told that conductors are born, not made. The positive side of this statement is beyond dispute, but its negative side may be seriously questioned. It is true that certain inborn faculties of a somewhat rare kind are indispensable preliminaries, but even if these faculties are possessed in a striking degree, there are many qualities to be added which can be obtained only in the stern and bitter school of experience. Every eminent conductor has had to climb more or less laboriously up many steps of the evolutionary ladder before eminence was attained. This discipline is best acquired in comparative obscurity, before its results are exhibited in the fierce light that beats about the conductor's throne on great occasions. The story of the early mistakes and struggles of prominent conductors would make an entertaining chapter, and would be useful and encouraging to neophytes. It is probably mainly because it is impossible to do more than furnish students with elementary equipment that the Colleges and Academies do so little for the art of conducting, and until lately the chances of gaining experience on a large scale were lamentably small. But now the outlook has expanded, and it is gratifying to observe that there have grown up in our midst many capable men who can deal adequately with the most complicated and advanced orchestral and choral music. One of the most recent to come to the front is the musician whose name heads this article. We feel sure that our readers will welcome a sketch of his career.

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in upon him. He soon discovered that in order to realize fully his personal interpretations it was necessary for him to have an orchestra of his own, and as, at this juncture, an exceptionally fine body of instrumentalists called the 'New Symphony Orchestra' was seeking a conductor, it was soon arranged that Mr. Ronald should be their permanent director. The present season is the second under the new régime. Since he has assumed this position, both he and the orchestra have taken a prominent part in the musical life of London. The organization is engaged this season to appear every Sunday at the Albert Hall, and besides it will fulfil many other engagements with the National Sunday League. In addition, it gives symphony concerts at the Queen's Hall, and its services are greatly in request in accompanying other concerts in London.

Mr. Ronald also conducts from time to time such organizations as the Scottish Orchestra, the Bradford Permanent Orchestra, and for the past five years has directed a season of promenade concerts at Birmingham, and he still continues the Blackpool Sunday symphony concerts during August and September. From all this it is clear that his life has now become as busy as it is useful. Last Christmas he was specially invited by the Academy of Saint Cecilia to conduct one of their orchestral concerts in Rome, and the great success of the venture, especially in the performance of Elgar's Symphony for the first time in Italy, was only recently recorded in these columns. In this connection he mentions as a curious experience the habit of Italian audiences to shout 'boo' when they desire to encore or to show approval.

In the course of his varied career Mr. Ronald has acted as musical critic to the *Artist*, the *Onlooker* and the *Tatler*, but for the past four years he has forsaken this vocation and instead has offered himself for sacrifice.

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In answer to questions as to orchestral balance and disposition of the various classes of instruments, Mr. Ronald says that he considers the ideal balance for a full orchestra of 110 performers to be as follows: 1st violins 20, 2nd violins 20, violas 10, violoncellos 12, double-basses 10, double-wind (8 horns or 6, with first and third doubled), and the usual percussion. He prefers to adhere to the customary plan of placing 1st violins on the left and 2nd violins on the right of the conductor. The arrangement of 1st and 2nd violins all on the left side has some advantages, but it sometimes destroys antiphonal effect designed by a composer.

The programmes of orchestral concerts are easier to criticise than to arrange. The question always

arises whether they should be chosen with a view to interest the general public or the more or less fastidious critic who is naturally bored by constant repetitions of the classics. It is almost impossible to satisfy both parties. Inasmuch as the public, which knows what it likes and likes what it knows, can scarcely be expected to forego its desires in order to accommodate the critics, it seems fair to expect that these servants of the public should not be over-caustic and severe in condemning those concessions to the popular demands which enable an unsubsidized orchestra to exist. It would be an interesting experiment for a committee of critics to draw up ideal programmes and at the same time guarantee the financial result. Mr. Ronald has always sturdily upheld the claims of the British composer to a hearing. His programmes both abroad and at home are a witness to the sincerity of his desires. He says that the gods he worships as conductors are Nikisch and Weingartner, but all the same he has a style of his own. The reputation of the musicians named has been born of their strong and inimitable individual insight and commanding personality.

Mr. Ronald has a keen sense of absolute pitch, and a remarkably retentive and exact memory of music. At some recent provincial concerts he conducted a whole evening's programme without using a score. He memorised Elgar's Symphony for the occasion of his remarkable performance of this work with the New Symphony Orchestra at Queen's Hall, on February 24, and he conducted it practically without score, although it was placed upon the desk to avoid the suspicion of pose. Mr. Ronald does not indulge in much physical exercise in the act of conducting. He gains his control by the firmness of his manner and the certainty of his beat. He is not converted to the idea of conducting without a baton. A cool conductor inspires confidence. We are all familiar with the red and fussy conductor who uses his whole body to give an elaborate invitation to the first violins to make an obvious entry, and whose frantic beat to the horns after they have entered proves that he has lost the place in the score.

Some account of Mr. Ronald's early difficulties will be interesting to many who have held the conductor's baton. A *bête noire* of the inexperienced conductor is syncopation. The more skilfully this contradiction of normal pulsation is played, the more likely is the unsteady conductor to be embarrassed. Pianoforte concertos try the nerve and alertness apart even from the vagaries of the solo performer. Mr. Ronald recalls a celebrated passage in Schumann's Pianoforte concerto and another in Tchaikovsky's Concerto in B flat, which on the first occasion of his conducting gave his pride a shock. But Mr. Ronald declares that he found the Beethoven *sforzandos* much more difficult to control. He is not too proud to confess that when he first conducted the London Symphony Orchestra he was entirely overcome by some of those strong cross-accents, and that only the skill of the Orchestra enabled him to get through without disaster. Pauses and the

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MUSINGS IN A LIBRARY.

II.

The more I think of it the more curious does that custom appear which has compelled composers to issue their works in batches of certain fixed numbers. The earliest quartets and sonatas—those of such people as Buononcini, San Martini, and Corelli—were issued either twelve or six at a time, generally the former; a little later it was either six or three, generally the former, but never eleven, ten, nine, seven, or five. It is clear that custom alone dictated these numbers, for we find even Beethoven adhering to it in his earliest works, whether long or short. How dreadful to think of the custom extending to opera or oratorio, and triologies becoming general! Then when it became the fashion to write Etudes, these had to be put forth in dozens, and Preludes only in sets of twenty-four. That eccentric creature Scriabine, having paid respect to this custom, has, I am thankful to say, broken it up by publishing his later Preludes in batches of the most scandalous irregularity—every number *except* six and twelve. Thus easily do we attain originality! Ye who issue albums of pieces or songs, pray take note: the dozen and half-dozen stamps your work with the commercial brand. Be irregular: give us five, seven, eleven or thirteen now and again; any fixed number looks so terribly like writing to order.

And now, what is this indecently obese volume that catches my eye in an obscure corner of the library? Its back, glued on to the sheets—an offensive sight to the bibliophile—is cracked in several places, but the title, 'The Dawning of Music in Kentucky,' and the author's modest pseudonym, 'Western Minstrel,' can still be read. This seems to promise excitement. It yields reluctantly to my clutch, leaving its side-covers behind. One of these bears a leather label, some seven inches square, with the following inscription:

The "Western Minstrel"

Humbly submits an offering of the wanderings of his untutored Muse, emanating from the Wilds of KENTUCKY, to the ingenious and unbiased inspection of the Musical Philosopher

DR. CROTCH

President of the Royal Academy of Music in Great Britain.

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Within is a loose fly-leaf containing an elaborate MS. dedication running to some forty lines of

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Doctor Crotch!

When the Minstrel of the Woods, but a few years ago, was lingering in great obscurity and privations in the regions of Kentucky, a print of the day fell into his hands, bringing him the glad tidings of the establishment of the Royal Academy of Music in G.B., affording there, to the sons of musical genius, under your erudite Presidency, ample opportunities for the improvement of their talents. The Author, deprived of advantages such as those, without any resources, saw his own and the recollections of chords which once by their charms delighted him in the days of his childhood, was again awakened, by the intelligence of that establishment, and in seizing his Sylvan harp, sang strains, which a natural desire from (*sic*) being heard beyond those forest regions, made vocal only by wilder notes than his, prompted him with the lofty idea of presenting himself to the notice of the illustrious musical tribunal in G.B. and other great Literati of the high towering Metropolis of the British dominions.

This is dated Boston, August, 1826.

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'The Minstrel's petition: Votive Wreath for the Pianoforte,' bearing a dedication to the Empress of Austria which gives us a curious insight into Mr. Heinrich's affairs. It runs thus:

With trembling do I address your Majesty and present you a few blossoms of my Sylvan Muse, from the American Woods. I am a native of Bohemia, a Son of misfortune, cast amid the distant regions of Kentucky. A Babe—my child—a motherless infant—claims me back to my native soil; but alas! I apprehend, I shall never be enabled to revisit the shores (*sic*) of Austria, or again behold my daughter Antonia. She was presented to me by an American Lady of superior personal and mental endowments, while on a tour to Bohemia. A most cruel fate parted Mother and Father from the dear pledge of affection, when she had scarcely entered on this vale of tears. The tender mother rests in the silent grave—and the surviving parent, far from his native home, and that object, which alone binds him to this world, is a prey to the corruptions of anguish.

With the patriotism and energy of a Bohemian, I can confidently assert and uncontestedly prove, that in a commercial point of view, I have conferred superior benefits on Austria, since my residence in the United States. During my mercantile transactions I have lost nearly a Million of Florins, and have yet considerable claims in litigation in the Imperial Dominions, which, most probably, I shall never recover; but the sacrifice of millions would be cheerfully made, for the happiness of again pressing to my paternal bosom my child, or again to restore her the irremediable loss of a mother.

Your Majesty will vouchsafe to pardon this brief sketch of sufferings, wrested from a convulsed heart; and will sympathise with an orphan child, if not with an unfortunate Father. You are the august Mother of the land—the legitimate protectress of orphans, and the widow's stay. Various reasons demand from me an explanation to the community, especially to that of my native country. I make therefore this public appeal to your Majesty and present my helpless Infant to your throne of grace and benevolence, with the anxious hope that you will extend towards her your countenance and patronage. Fortuitously, you may foster one, whose life may be spared to prove her gratitude to her Sovereign and (be) a blessing to Bohemia.

The Spirit of her sainted mother will watch your slumbers, and Heaven will reward the benevolence which relieves from a weight of Misery, a Parent, who fervently, from the Western hemisphere, offers up his orisons to the King of Kings for the welfare of your Imperial family, and who, with a throbbing heart, subscribes himself an afflicted Father,

And your Majesty's most humble,
Devoted and obedient Servant,
ANTHONY PHILIP HEINRICH.

Emotion seems to have affected the Minstrel's punctuation a good deal, and his ideas of the 'superior benefits' he has conferred upon Austria are quaint, but one cannot help being interested in these revelations. In my sentimental way I picture the kind Empress adopting the little orphan, who, thus cast away, as one may say, on the coast of Bohemia, grows up beautiful (of course) and oh, so good! She captures the heart of Prince Florizel, rejects the guilty splendour which he offers, and dies of a broken heart. The Western Minstrel returns to Austria, vows vengeance over his child's grave, joins the Anarchists, and becomes the instigator of the Empress's assassination. It was a different girl—I mean Empress—but that is of no consequence in a romance or an opera libretto.

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BYGONE COMIC SONG TUNES: A STUDY OF MELODY SURVIVALS.

BY FRANK KIDSON.

To the frequenters of such places it may appear strange that at one period of English history there were no music-halls! During such a time (blissful, or the reverse, as the reader must personally decide) people sang comic and topical songs for themselves, either round the family board or at friendly tables and firesides, or, still more frequently, at snug little taverns where each comer was expected to contribute to the general harmony by giving a toast or singing a song.

It was for such as these that those quaint 'Little Warblers' were printed and published—books the size of a large postage stamp, adapted for the waistcoat pockets of such gay dogs as the Dick Swivellers of the 'thirties' and 'forties.' At many of these places musical clubs were formed, and everybody was either deeply sentimental or screamingly funny.

Then arose 'Caves of Harmony,' where professional mingled with amateur talent. It is needless to refer the reader to that memorable episode in which Colonel Newcome and Captain Costigan figured in Thackeray's novel.

Without entering into any description of, or considering the ethics of such matters, the readers of the *Musical Times* will, I feel sure, be interested in the music used for the comic or topical song at the period referred to, and those of an age prior.

The conditions which ruled this class of song were entirely different from those of the present day, the change taking place with the advent of the modern music-hall, fifty or sixty years ago.

There were then current a series of what may be called stock tunes, many being of high melodic value, which served as vehicles (musical hackney coaches as it were, ready to carry anything, but freely, for the airs were non-copyright) for topical and humorous songs. These airs had in many instances superseded tunes, equally fine, which had amused the bucks of the early 18th century in a similar way, to ditties amorous or political.

We may in this present article leave these early melodies, and deal more particularly with the tunes that were popular at, or shortly before, the Regency.

Choosing at random, we may take the famous 'Bow, wow, wow' as a typical example. The original song was a feeble production that first came into notice about 1760 or 1770. In a rather lame manner it showed, in doggerel verse

'The Minstrel's petition: Votive Wreath for the Pianoforte,' bearing a dedication to the Empress of Austria which gives us a curious insight into Mr. Heinrich's affairs. It runs thus:

With trembling do I address your Majesty and present you a few blossoms of my Sylvan Muse, from the American Woods. I am a native of Bohemia, a Son of misfortune, cast amid the distant regions of Kentucky. A Babe—my child—a motherless infant—claims me back to my native soil; but alas! I apprehend, I shall never be enabled to revisit the shores (*sic*) of Austria, or again behold my daughter Antonia. She was presented to me by an American Lady of superior personal and mental endowments, while on a tour to Bohemia. A most cruel fate parted Mother and Father from the dear pledge of affection, when she had scarcely entered on this vale of tears. The tender mother rests in the silent grave—and the surviving parent, far from his native home, and that object, which alone binds him to this world, is a prey to the corrosions of anguish.

With the patriotism and energy of a Bohemian, I can confidently assert and uncontestedly prove, that in a commercial point of view, I have conferred superior benefits on Austria, since my residence in the United States. During my mercantile transactions I have lost nearly a Million of Florins, and have yet considerable claims in litigation in the Imperial Dominions, which, most probably, I shall never recover; but the sacrifice of millions would be cheerfully made, for the happiness of again pressing to my paternal bosom my child, or again to restore her the irremediable loss of a mother.

Your Majesty will vouchsafe to pardon this brief sketch of sufferings, wrested from a convulsed heart; and will sympathise with an orphan child, if not with an unfortunate Father. You are the august Mother of the land—the legitimate protectress of orphans, and the widow's stay. Various reasons demand from me an explanation to the community, especially to that of my native country. I make therefore this public appeal to your Majesty and present my helpless Infant to your throne of grace and benevolence, with the anxious hope that you will extend towards her your countenance and patronage. Fortuitously, you may foster one, whose life may be spared to prove her gratitude to her Sovereign and (be) a blessing to Bohemia.

The Spirit of her sainted mother will watch your slumbers, and Heaven will reward the benevolence which relieves from a weight of Misery, a Parent, who fervently, from the Western hemisphere, offers up his orisons to the King of Kings for the welfare of your Imperial family, and who, with a throbbing heart, subscribes himself an afflicted Father,

And your Majesty's most humble,
Devoted and obedient Servant,
ANTHONY PHILIP HEINRICH.

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(no pun meant), how every class of humanity might be likened to the canine race. A barking chorus of 'Bow, wow, wow !' with some 'fol-diddle-dols' to fill up, gave every one a chance to join in. This is a specimen verse out of at least a dozen, all equally bad :

A swindler he's a sorry dog, he's always cheating ;
A Frenchman he's a nimble dog, he runs from every beating ;

The soldier he's a noble dog, in every rank and station, And a sailor he's a hearty dog, as any in the nation.

Bow, wow, wow, etc.

Nevertheless, the tune is good and it quickly took the public's fancy. The words underwent revision and were frequently sung. Then, as a natural consequence, came 'Mew, mew, mew,' in which, with equal banality, the human race was compared to cats ; this was publicly sung in 1788. About this period the tune stood thus :



Dogs and cats banished, a classical flavour was imparted by a song written and sung by Collins in a table entertainment, about 1790. This was a sort of moral comic ditty which dealt in scholastic fashion with the misfortunes of Belisarius : its title was 'Date obolum Belisario,' and it was even worse than the original of the dogs. Then the tune changed a little, to fit more neatly other songs, which included 'The Barking barber' and some others.

There is no need to go through the list : one was about the abortive Peace negotiations of 1806, another about the finding of a specimen of the mammoth, and both are very witty at the expense of Bonaparte, the latter making the obvious point :

And as it is a skeleton, they call it Boney part, sirs.

The tune had then arrived at this period of development :



Then arose Thomas Hudson's clever song 'Guy Fawkes, or As it might have been,' and the last heard of the tune, as a living melody, was about 1868, when it was used on the music-hall stage. Such tenacity indicates that it must possess all the essentials of good melody, and indeed of these

stock tunes half-a-hundred might be easily cited that carried one popular song after another for great lengths of time.

These airs might be perhaps pipers' or fiddlers' tunes. They may have originally appeared in ballad or other opera, or they may have been street tunes from an unknown source. Whatever they were, they had inherent merit to so generally please for such considerable time and to survive the balderdash that was associated with them. We may glance at a few more.

Readers of 'David Copperfield' may remember Mr. Micawber (over a steaming bowl of punch) in his misery in the Fleet prison singing 'Gee ho, Dobbin.' Few will be familiar to-day with the once popular chorus, although, after amusing generations of people since 1750, it may still be heard, unrecognised by its original title, on Tyneside, singing the praises of 'Cappy,' the pitman's dog. Here is the first version of the air :



An equal favourite with our grandfathers and great-grandfathers was 'The Dandy Oh' (also remembered to another song on Tyneside).

Thomas Moore was bold enough to write 'Eveleen's Bower' to the air, although it had won its way into the heart of the comic singer by detailing the career of a captain with legs that 'the regiment called bandy Oh,' and whose beverage, for sake of rhyme, was 'brandy Oh' :



'Ally Croaker,' an Irish tune, sang many themes besides its original, including 'Unfortunate Miss Bailey,' and 'The Golden days of good Queen Bess' :



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'Ally Croaker,' an Irish tune, sang many themes besides its original, including 'Unfortunate Miss Bailey,' and 'The Golden days of good Queen Bess' :



Perhaps the most popular tune for what may be called the narrative ballad was 'Derry Down,' and this held its own for a couple of centuries. 'King John and the Abbot of Canterbury' was sung to it. Mat Prior wrote his 'Thief and the Cordelier' to the air, then it had a spell of a hundred years to 'A Cobler there was and he lived in a stall.' One might fill several pages of this journal by a bare list of songs known to have been sung to one or the other version of 'Derry Down,' for there were two, and a third of later date as well. Here is one of the earlier versions :



Another air better adapted to the 'patter' song was the 'King and the West Countryman,' a ballad, in its original state, of great antiquity. Its monotone and easy refrain of 'ritooral, ritooral,' was tempting, and small wonder that such songs as 'The cork leg,' the narrative of that unfortunate Dutchman whose mechanical leg walked him out of existence, should renew an already long life of favour. Needless to say 'The steam arm' and the rest of the parodies of the immortal 'Cork leg' were used with this air :



I have said that sometimes the popular melody came from an opera, and a notable instance just occurs to me. In 1780, at Covent Garden, was performed an altered version of Fielding's 'Tom Thumb.' The music of the new opera was 'composed and compiled by J. Markordt,' the libretto being by Kane O'Hara. There is a fine tune, whether 'composed or compiled' I cannot say, fitted to the words 'Sure, such a day,' sung as a duet by Noodle and Doodle (Mr. Edwin and Mr. Robson). This took England by storm, the England of comic-singers at any rate, and presently, when the original words had lost their significance, topical songs were written to it in great numbers. Possibly the first was the lay of the 'Tortoiseshell tom cat,' by Thomas Dibdin, founded on a real circumstance, for about the beginning of the 19th century a feline Thomas of the tortoiseshell variety was sold for an immense sum. This

is how the song started, and patter filled up the intervals between the verses :

Oh, what a story the papers have been telling us,
About a little animal of mighty price,
And who ever thought but an auctioneer of selling us,
For near three hundred yellow boys, a trap for mice?

and so forth. The song had its vogue, and was only superseded when the craze for the recently introduced quadrille displaced the old-fashioned country dance.

It was then that a ditty commencing :

Run, neighbours, run, all London is quadrilling it,
Order and sobriety are *dos a dos* ;
This is the day for toeing it and heelng it,
All are promenading it from high to low.

Other songs followed in plenty. This is the air from Markordt's opera :

SURE, SUCH A DAY.



In this opera, it may be mentioned, occurs Jingle's song (in 'Pickwick') :—

In hurry, post haste, for a licence,
In hurry, ding dong, I come back.

Popular music may not be the highest form of the art, but certain it is that melody of such lasting quality that it will appeal to many generations of people, whose modes of thought and life have changed so completely as ours have these past few centuries, is to be respected, and the fact carries with it a certificate of inherent excellence. The love of good melody has always been a characteristic of the English nation, and the comic-song tunes I have dealt with are part of its inheritance.

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HOW A TRUMPET IS MADE.

By D. J. BLAIKLEY.

V.—MODERN TRUMPETS AND OTHER BRASS VALVE INSTRUMENTS.

(Concluded from page 157.)

It was noticed in the last section of this series of articles that the alteration of the fundamental pitch of a wind instrument, and consequently the completion of its scale, was very efficiently accomplished by a shifting telescopic slide as used on the trombone, and reference was also made to the necessary limitation of the principle to instruments of the trumpet and trombone type. We have now to consider the origin and development of the modern valve system, which has revolutionised open-air music and has provided a new range of tone-colour for the use of the orchestral composer. The valve action in its effect may be compared both to the crook and to the slide, inasmuch as the object is to add to the normal length of the instrument. It is like the crook in that the added length is definite in amount and adapted for a semitone, tone, or tone and a-half as the case may be, but unlike it in that it can be brought into action instantaneously. In the latter characteristic it is like the slide, but differs from it by reason of its fixed length.

The credit of the invention is due to two instrumentalists—Blümel, a Silesian oboe-player, and Stölzel, a horn-player of Breslau—the originator of the idea being Blümel, who devised piston-valves for the horn about the year 1813. He sold his right to Stölzel, who improved upon the invention and took out a patent in Germany for a horn with three pistons.

The early piston-valves were heavy, and slow in action. Improvement however was rapid, although the angular passages and constricted air-ways through the pistons caused trouble for a long time, and to these defects must probably be attributed a certain prejudice against the whole system which no doubt existed. Many variations upon, and substitutes for, the piston-valves were brought out, but with the exception of the rotary cylinder action, to be presently noticed, all these have passed away and have therefore now merely a historical interest. The general type of piston-valve which resulted from the various early attempts has not changed much since 1851, when Dr. J. P. Oates exhibited improved designs of his own at the International Exhibition in London, and it is the piston-valve which is now practically universal in England, France and America. Soon after the introduction of the piston or vertically-acting valve by Blümel and Stölzel, a definitely alternative means of obtaining the same result was brought out in Germany and is still largely used in that country and in Austria. This alternative is the rotary cylinder valve, which, although good in many ways, has the mechanical defects inseparable from a system of many moving parts. Regarded in the simplest manner, the rotary valve is a four-way cock, which, by the

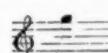
depression of the finger-piece or key, is made to rotate through a quarter-circle and thus to introduce extra tubing to the effective length of the air-column.

The piston-valve has three passages carried through the cylindrical shell or tube which forms the piston proper, but which, by a curious use of language, is technically called the 'pump.' One of these passages, in use when the piston is in its raised or undisturbed position, acts merely as a portion of the tube-length of the normal instrument, and the other two passages when the piston is depressed serve to lead the air into and out of an extra length of tubing, by which means the fundamental pitch of the instrument, and consequently all its harmonics, are, until the valve is released, changed. The valve system does not demand as a pre-requisite a considerable length of cylindrical tube on which another tube can work as a slide, and therefore its range of application is far wider than that of the shifting slide, which is practically confined to trombones. It is this adaptability to instruments of any pitch from soprano to contrabass, and of any tone-quality from the brilliancy of the soprano trumpet to the rich fulness or diapason-like breadth of the modern bass tubas or bombardons, which has given the valves their present pre-eminence.

As a matter of practical convenience brass instruments are usually classed under two heads—*i.e.*, cylindrical, with bell expansion, such as trumpets and trombones, and conical, either with slight taper as the French horn, or with greater and sometimes a very rapid taper, the latter group comprising bugles and saxhorns of all kinds. The best known and most popular of all brass instruments, the cornet, does not lend itself well to classification, as it is in character a hybrid between a trumpet and a bugle.

No tube, however, which in the ordinary sense of the word is conical can be associated with a cylindrical tube, whether permanently, as on the natural trumpet, or temporarily, as when a valve is depressed on a saxhorn, without the intonation of the harmonic series being disturbed. The straight boundary lines of the ordinary cone have therefore to be modified so that the flow of line from the cylindrical portion of the instrument to the bell mouth is approximately represented by the hyperbola, and the correctness of intonation, ease of blowing, and beauty of tone-quality depend largely upon the way in which this modification of conical form is carried out.

The general result of the application of valves is that we now have in the 'brass' a whole class of instruments with many subdivisions into groups with different tone-qualities, the complete series embracing a compass about one octave greater than that of the human voice; for while the upper limit is about the same as in the soprano voice, the lower one extends about one octave beyond the extreme limit of the bass voice. For instance:



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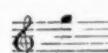
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As a matter of practical convenience brass instruments are usually classed under two heads—*i.e.*, cylindrical, with bell expansion, such as trumpets and trombones, and conical, either with slight taper as the French horn, or with greater and sometimes a very rapid taper, the latter group comprising bugles and saxhorns of all kinds. The best known and most popular of all brass instruments, the cornet, does not lend itself well to classification, as it is in character a hybrid between a trumpet and a bugle.

No tube, however, which in the ordinary sense of the word is conical can be associated with a cylindrical tube, whether permanently, as on the natural trumpet, or temporarily, as when a valve is depressed on a saxhorn, without the intonation of the harmonic series being disturbed. The straight boundary lines of the ordinary cone have therefore to be modified so that the flow of line from the cylindrical portion of the instrument to the bell mouth is approximately represented by the hyperbola, and the correctness of intonation, ease of blowing, and beauty of tone-quality depend largely upon the way in which this modification of conical form is carried out.

The general result of the application of valves is that we now have in the 'brass' a whole class of instruments with many subdivisions into groups with different tone-qualities, the complete series embracing a compass about one octave greater than that of the human voice; for while the upper limit is about the same as in the soprano voice, the lower one extends about one octave beyond the extreme limit of the bass voice. For instance:



is a fairly easy note for either a soprano voice or a cornet, but an exceptional singer or instrumentalist can take a few notes higher; and to take the lower limit, while



is quite exceptional in the bass voice, Sir E. Elgar has written the D flat an octave lower in a descending chromatic passage for the tuba. If G or F is regarded as an average lower limit for the bass voice, in the same way these notes an octave lower may be regarded as the limit for the tuba or bombardon in all but exceptional cases. The whole class of brass instruments therefore affords a compass of from four to five octaves, with chromatic intervals. Each particular instrument on the three-valve system has an easy compass of two octaves, and the basses with four valves have an extra octave downwards, for by the use of four valves, as will presently be described, the whole octave between the first and second harmonics is made chromatically available.

In modern practice the three valves, controlled by the first, second and third fingers, lower the pitch a tone, semitone, and tone and a-half respectively, and by their combinations give two, two and a-half, and three tones, so that in all, including the unaltered instrument, there are seven different fundamental lengths, corresponding to the seven 'positions' on the slide trombone, each one giving the harmonic series by varying the lip-pressure. A little consideration will show that many notes of the chromatic scale can be obtained by different fingerings. It must be observed however, that the notes represented by the seventh natural harmonic in each case are seldom used, as the interval 7-8 is greater than the major tone, which is represented by 8-9. There are also further slight differences in the pitch of notes nominally the same, or enharmonically differing, and these slight differences afford in many cases a means of tempering the pitch of a note according to its place in the chord. Against this advantage must be set a slight disadvantage, or error, inherent in all the ordinary valve systems, arising from a natural law of proportion, *i.e.*, that any increment in length for a given interval should be in a certain ratio to the already existing length. Now assume that an instrument in C has its first valve tuned to give B \flat and its third valve tuned to give a tone and a-half, or A. If, by using the first valve, and lowering the pitch to B \flat , we have virtually made the instrument longer, the third valve, adjusted to give a tone and a-half on C, is not quite long enough to give the same difference on B \flat and thus make a true G. In short, valves in combination give notes somewhat sharp, and many ingenious contrivances have been designed to overcome the difficulty, which is greatly increased when a fourth valve is added. Apart from these inventions the usual practice is to give the tubing of the third valve rather more than the length requisite for a tone and a-half, so as to minimise the error when the valve is used in combination with others. The error is greatest

when all three valves are used together, and therefore the low f \sharp and c \flat should be avoided as much as possible in music for valve instruments: the actual pitch of the notes written as f \sharp and c \flat varies with the key of the instrument.

The general grouping of brass instruments into cylindrical with bell expansion and conical with either slight or rapid taper must now be more particularly referred to. The first group comprises trumpets and trombones, and of these, trumpets, in the present day, whether for orchestral or military band use, are almost universally fitted with valves. Trombones, although frequently made with valves, are still mainly, and properly, regarded as slide instruments, for their peculiar tone-quality suffers more from the introduction of valves than the tone of any other class. The natural bass of the trumpet is the trombone, and the latter instrument, having a larger bell and mouthpiece, even when of the same pitch affords greater facility for the production of the lower notes. Therefore, a trumpet and a trombone of the same length and standing in the same key, say E \flat , which for the trombone would be that of the little-used alto trombone, have a relationship which may be compared to that between the soprano and contralto voices. The tenor and bass voices would be represented by the B \flat tenor and G or F bass trombone.

Intermediate between the first and second group must be placed the cornet, an instrument easily vulgarized. Though it has not the characteristic brilliancy of the trumpet, its quality is very suitable for vocal and melodic parts, and for this reason it holds its important position in military and brass bands. For orchestral use, however, especially when associated with the trombones, the trumpet is to be preferred.

The place of honour in the second group must be given to the French horn, on account both of its age and of its importance. As now made, with three valves, the importance of crooks for change of key has become a very minor matter, and it is very generally used in F only, the changes of key (formerly effected by change of crook) being easily obtained by the valves or by the valves and transposition to a nearly related key. As the horn is an instrument with very narrow tubing for its length and a small mouthpiece, the upper harmonics are more easily produced than on brass instruments generally, although some of the old trumpet parts are carried relatively as high.

Trumpets, trombones and horns, apart from exceptional instruments, constitute the 'brass' section of the orchestra, the exceptional members being the cornet, as an addition to, or substitute for, the trumpet, and the wide-bore basses, or euphonium and bombardon, sometimes named tubas.

Of the conical instruments the Army bugle may be regarded as the type and origin. About the year 1843, Sax conceived the idea of developing the bugle into a whole family of instruments, ranging from soprano to contrabass in register, and all fitted with valves; of these the flügel horns

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As a summary of the foregoing details, the following grouping of modern brass instruments may be found convenient :

1ST GROUP.—French horns and trumpets, which make use of all the harmonics from the 2nd or 3rd up to the 16th, but with the limitation that the upper harmonics are difficult on the higher crooks.

2ND GROUP.—Corns, trombones and saxhorns, which seldom use harmonics above the 8th, and which do not habitually employ the fundamental notes.

3RD GROUP.—Euphoniums and bombardons, or tubas, with upward limit about the same as in the 2nd Group, but as the notes in the pedal octave between the 1st and 2nd harmonics are freely used, the relative compass *downwards* in the 3rd Group is about one octave greater than in the 2nd.

This downward extension is obtained by means of a fourth valve, which adds to the instrument tubing of the length required to lower it a fourth, as from *c* to *G*. When, however, the fourth valve is used in combination with others, as for instance with the first and second to produce *D*, the cumulative error of valves in combination is so marked that the note is far too sharp. Several schemes have been devised to counteract this natural effect, all of which have for their object the introduction of extra tubing to make up the deficiency in the combined lengths, and a bass instrument without compensation of this kind is unsuitable for modern orchestral requirements.

It is customary in writing for bass brass instruments to write in the bass clef and show the actual pitch of the notes. For all others the treble clef is used, whether the compass of the instrument is soprano, alto, tenor or baritone, with the exception of the tenor trombone, for which the tenor clef is used. For the cornet, the high-pitched trumpet, and for all saxhorns, the second harmonic is placed on middle *C*, but for trumpets in their lower crooks, and for French horns, this *C* represents the fourth harmonic. Therefore the second, third and fourth harmonics of the cornet and saxhorn, whatever may be their actual pitch as determined by their key-note, are written thus :



and on the French horn are written :



so that the more generally used notes, that is to say, the notes from the fourth to the twelfth harmonics, lie well on the staff.

From what has been said it will be seen that brass instruments, when the treble clef is used, are treated as 'transposing' instruments, but as 'non-transposing' when written for in the bass clef. The traditions and customs which have led to this practice afford an interesting field for examination and speculation, but lie somewhat outside the proper limit of these articles.

(Conclusion.)

Occasional Notes.

At the meeting of the general committee of the Birmingham Musical Festival, held on March 16, it was announced that the last festival resulted in a loss of £1,172. The receipts for the 1906 festival were £9,778, and for the 1909 festival, £7,353. No one reason can be given for this serious falling off. It may have arisen from the unattractiveness of the programme or because of bad trade, or because of the competition of other festivals for the support of the musical public, or from all of these causes combined. Some would say that a contributory cause was the fact that 'Judas' was substituted for 'The Messiah.' It was certainly a bold experiment to make the change. There are yet innumerable music-lovers who regard it as a religious and edifying duty to listen to Handel's greatest oratorio splendidly performed. They deserve consideration.

Another announcement of importance made on this occasion was that Dr. Richter, in accordance with the notice given years before, would not again officiate as conductor. Thus an epoch in the history of the festival, and a glorious one on the whole, is now closed. Much could be said regarding the enormous influence exerted by Dr. Richter since his first connection with Birmingham in 1885. His services cannot now be duly acknowledged here. It must suffice at present to say that the great conductor retires with honour from the post he has filled so nobly.

The question of a successor will soon be a pressing one. It is not for us to attempt to interfere with a committee that has in the past shown great discrimination and boldness. But we may be allowed to express the hope that it will be found possible to secure the services of a competent native conductor. When Dr. Richter was appointed there were few if any British conductors who could aspire to such an exalted position. But now surely, to our great pride, we have amongst us men who have proved their ability in the highest departments of the conductor's art. Another consideration is that, inasmuch as the great festival programmes must, it would seem, be largely composed of choral works, an English conductor has generally more experience and sympathy with such music than the foreign conductor, brought up almost exclusively in an orchestral atmosphere, can bring to bear upon it.

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Organ Sonata in D minor, No. 6	...	Mendelssohn.
Prelude, 'Dream of Gerontius'	...	Elgar.
Prelude and Fugue in C	...	Bach.
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The programme book of the concert given by the Oxford House Choral Society at Queen's Hall on March 8 (noticed in another column), gives some interesting information about the work and objects of the Oxford House Musical and Dramatic Association. This was formed for the purpose of regularly providing the people of Bethnal Green with a series of high-class musical and other entertainments, in a locality where the only other class of entertainment is to be found in the music-halls. The Choral Society, conducted by Mr. Cuthbert Kelly, is recruited entirely from the neighbourhood, and does an important work there, in encouraging and stimulating the growing taste for good music, the works recently performed having included Brahms's 'Song of Destiny,' Dvorák's 'Te Deum,' Parry's 'Blest pair of Sirens,' and 'Elijah,' 'Creation,' 'The Golden Legend,' &c. The concerts take place in Excelsior Hall, seating about 1,200 people, on Saturday evenings throughout the Winter season, and alternately with these have been given, for the last eight years, a series of Shakespearean performances by Mr. Charles Fry and his company. During this period no less than twenty of Shakespeare's plays—Comedies, Histories and Tragedies—have been performed on a draped stage, and it has been estimated, by those best capable of knowing, that at the lowest computation over 80,000 persons have witnessed these representations.

Incidental music plays an important part in these performances, the whole of Sullivan's music to 'Henry VIII.' and the 'Merchant of Venice,' and music for other plays by Arthur Fox, Berthold Tours and others, having been performed during the season by the small select orchestra, conducted by Mr. Cuthbert Kelly. The Princess Marie Louise—who with the Princess Christian takes a personal interest in the work of the Association—was present recently at a performance of the 'Merchant of Venice,' and expressed her gratification at the intelligent appreciation displayed by the crowded audience. The prices paid for admission are necessarily so moderate that these performances cannot be self-supporting in so poor a district, and it is therefore to be hoped that the excellent work carried on with such gratifying results by this Association will meet with practical encouragement by those interested in the education of the masses.

His Majesty The German Emperor has been graciously pleased to confer the Order of the Red Eagle (fourth class) on Mr. Alfred Littleton, Chairman of Messrs. Novello & Company.

The fourth Dover Triennial Festival will take place on Tuesday and Wednesday, May 3 and 4, when the programmes will include Mendelssohn's 'Hymn of Praise,' Sir Frederick Bridge's 'Cradle of Christ,' and Sir Charles Stanford's 'Battle of the Baltic,' the last two works conducted by their composers. The following novelties will be produced, each written specially for the occasion and conducted by their respective composers:—New work for organ and orchestra, by B. Luard-Selby; choral ballad, 'Casabianca,' by Dr. Charlton Palmer; choral ballad, 'The Eve of Waterloo,' by H. J. Taylor; and a short choral work by Louis N. Parker. The choir will consist of the Dover Choral Union and the orchestra will comprise the most prominent professional and amateur players in the district, augmented by some London instrumentalists.

It is at times borne in upon us that the young organist of to-day is in danger of being 'spoilt,' by reason of the rapid development of our church organs. He insists that unless he is given an instrument equipped with every refinement of mechanism and a fully representative list of stops, he can do justice neither to the music nor himself. We have received a letter describing an organ in a foreign Cathedral, and it seems that if we could 'condemn' some of our young enthusiasts to 'two years with hard labour' under such conditions, they would, when they 'came out,' admit that their own country is really not so badly supplied after all. Our correspondent writes :

The organ, which is divided, is played from the centre by tracker action ninety feet long, to right and left! There are seventy-six sounding stops, only about twelve of them going through, and twenty-four reeds of the most 'wicked' kind (your clarinet at — is a gem compared to any of them). There are only four open diapasons, two flute diapasons, and all the rest mixtures and sesquialters, each more boisterous than the last, four tremulants of varying 'wobble,' half an octave of straight pedals, no composition pedals or pistons, three manuals, one of which is of two octaves only, sharps white, naturals black. There are four stops of sixteen feet, and two of these are reeds. Every stop is out of tune, and many of them are ciphered. The manuals are two hand-breadths apart, and the same difference in height. The drawstops are at a right angle, with a straight pull of nearly one foot of square, worm-eaten wood, and each stop-handle is about six inches from its fellow. The blowing is by men walking up and down just behind the console. The poor organist played a Mendelssohn Sonata about as fast as I could kick my hat, and of course without change of stops.

This is no doubt a sad picture, and we only hope it may encourage contentment amongst our younger men. We are of course (joking apart) fully in sympathy with them in their wish to possess fine instruments, but our friend's interesting letter will perhaps encourage them to make the best of what they have until the time when good fortune shall deign to smile upon them. In the meantime, let their laudable perseverance be tempered by moderation, and regard for the requirements of their churches and music.

At a recent plébiscite concert given by Mr. Vasco Akeroyd's Symphony Orchestra in Liverpool, Schubert's 'Unfinished' Symphony was the chief work selected. It would appear that some surprise was expressed locally that a Symphony by Tchaikovsky had not been chosen instead. Surely the choice of Schubert's beautiful work was a sufficient indication of the wisdom of public taste, the elevation of which owes much to this interesting and enterprising series of concerts.

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Incidental music plays an important part in these performances, the whole of Sullivan's music to 'Henry VIII.' and the 'Merchant of Venice,' and music for other plays by Arthur Fox, Berthold Tours and others, having been performed during the season by the small select orchestra, conducted by Mr. Cuthbert Kelly. The Princess Marie Louise—who with the Princess Christian takes a personal interest in the work of the Association—was present recently at a performance of the 'Merchant of Venice,' and expressed her gratification at the intelligent appreciation displayed by the crowded audience. The prices paid for admission are necessarily so moderate that these performances cannot be self-supporting in so poor a district, and it is therefore to be hoped that the excellent work carried on with such gratifying results by this Association will meet with practical encouragement by those interested in the education of the masses.

His Majesty The German Emperor has been graciously pleased to confer the Order of the Red Eagle (fourth class) on Mr. Alfred Littleton, Chairman of Messrs. Novello & Company.

The fourth Dover Triennial Festival will take place on Tuesday and Wednesday, May 3 and 4, when the programmes will include Mendelssohn's 'Hymn of Praise,' Sir Frederick Bridge's 'Cradle of Christ,' and Sir Charles Stanford's 'Battle of the Baltic,' the last two works conducted by their composers. The following novelties will be produced, each written specially for the occasion and conducted by their respective composers:—New work for organ and orchestra, by B. Luard-Selby; choral ballad, 'Casabianca,' by Dr. Charlton Palmer; choral ballad, 'The Eve of Waterloo,' by H. J. Taylor; and a short choral work by Louis N. Parker. The choir will consist of the Dover Choral Union and the orchestra will comprise the most prominent professional and amateur players in the district, augmented by some London instrumentalists.

It is at times borne in upon us that the young organist of to-day is in danger of being 'spoilt,' by reason of the rapid development of our church organs. He insists that unless he is given an instrument equipped with every refinement of mechanism and a fully representative list of stops, he can do justice neither to the music nor himself. We have received a letter describing an organ in a foreign Cathedral, and it seems that if we could 'condemn' some of our young enthusiasts to 'two years with hard labour' under such conditions, they would, when they 'came out,' admit that their own country is really not so badly supplied after all. Our correspondent writes :

The organ, which is divided, is played from the centre by tracker action ninety feet long, to right and left! There are seventy-six sounding stops, only about twelve of them going through, and twenty-four reeds of the most 'wicked' kind (your clarinet at — is a gem compared to any of them). There are only four open diapasons, two flute diapasons, and all the rest mixtures and sesquialters, each more boisterous than the last, four tremulants of varying 'wobble,' half an octave of straight pedals, no composition pedals or pistons, three manuals, one of which is of two octaves only, sharps white, naturals black. There are four stops of sixteen feet, and two of these are reeds. Every stop is out of tune, and many of them are ciphered. The manuals are two hand-breadths apart, and the same difference in height. The drawstops are at a right angle, with a straight pull of nearly one foot of square, worm-eaten wood, and each stop-handle is about six inches from its fellow. The blowing is by men walking up and down just behind the console. The poor organist played a Mendelssohn Sonata about as fast as I could kick my hat, and of course without change of stops.

This is no doubt a sad picture, and we only hope it may encourage contentment amongst our younger men. We are of course (joking apart) fully in sympathy with them in their wish to possess fine instruments, but our friend's interesting letter will perhaps encourage them to make the best of what they have until the time when good fortune shall deign to smile upon them. In the meantime, let their laudable perseverance be tempered by moderation, and regard for the requirements of their churches and music.

At a recent plébiscite concert given by Mr. Vasco Akeroyd's Symphony Orchestra in Liverpool, Schubert's 'Unfinished' Symphony was the chief work selected. It would appear that some surprise was expressed locally that a Symphony by Tchaikovsky had not been chosen instead. Surely the choice of Schubert's beautiful work was a sufficient indication of the wisdom of public taste, the elevation of which owes much to this interesting and enterprising series of concerts.

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The Home Music Study Union proposes to hold its third annual 'Summer School' from September 3 to 13, at Port Ballintrae on the north coast of Ireland. The event is one primarily designed for members of the Union, but any persons who are attracted by the combination of open air and companionship with musical recitals and lectures will be welcomed. The lecturers will, in all probability, be Dr. E. C. Bairstow, Mr. Rutland Boughton, Mr. T. J. Hoggett (lecturer on music, Leeds University), and Mr. Percy A. Scholes ('extension lecturer,' Manchester University). Further particulars of the holiday scheme, which includes excursions to the Giant's Causeway, and other places of interest, may be obtained from the hon. secretary, Mr. J. E. Lawrence, 63, Grange Avenue, Leeds.

One of our contemporaries recently chronicled—with pride and exultation—that in a recent orchestral performance, patronised by royalty, the names of no less than four native composers appeared. Incredulous investigation confirmed the fact, but it was Mr. Granville Bantock's transcription of harpsichord pieces by Byrd, Gibbons, and Dowland. Well, well! in the day of small things we must be thankful. Suites have their uses in adversity.

The Pageant of London and Empire Festival is an undertaking on a large scale. On reading the prospectus or programme, we looked carefully to see what share music is to have in the proceedings. Empire concerts are spoken of, and it is stated that every week the music and musicians will be 'drawn from different parts of the Empire.' But it is now April, and the show is to open in May. Up to the present moment, so far as we are aware, no commission for so much as a march or patriotic chorus has been offered by the committee to any English composers, great or small. So far it has been left to the energy of Dr. Charles Harris alone to recognise and stimulate native composers for the Empire Day concert. We trust that the directors of this enterprise, the potentiality of which is great, are not under the delusion so dear to the minds of theatrical managers, that music can be turned on and off when required, like the electric light.

The Lincoln Triennial Festival will be held on Wednesday and Thursday, June 8 and 9. On the former day there will be an orchestral concert in the Corn Exchange, the programme of which will include Schumann's 'Genoveva' overture and the 'Dance of Sylphs' and 'Hungarian' march from Berlioz's 'Faust,' two Preludes from Sir Alexander Mackenzie's 'Manfred' music, Sir Edward Elgar's 'Wand of Youth' Suite, No. 2, Granville Bantock's 'The Pierrot of the Minute' and a Festival overture by Walford Davies, composed for the occasion. The four works last-named will be conducted by their respective composers. On the following day the oratorio services in the Cathedral will include the 'Dream of Gerontius' conducted by Sir Edward Elgar and Brahms's Symphony in D minor, in the afternoon; and Stanford's 'Stabat Mater,' G. J. Bennett's 'Easter Hymn,' and Mendelssohn's 'Hymn of Praise' in the evening. The choir and orchestra will number 500 performers. Dr. G. J. Bennett will, as usual, be the conductor when not otherwise indicated.

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Mr. A. Corbett Smith, who has had much to do with the concert schemes, says: 'Two seasons ago Shanghai was much in the position, musically, in which London was when Mr. Newman started at the Queen's Hall. We have worked hard, and are now reaping the fruit of our labours in excellent attendances to hear first-class programmes. The attendance at the above concert was over 1,000.'

Dr. Percy Carter Buck has been appointed to the Professorship of Music at Dublin University, an appointment for which his career as an educationist eminently fits him, and one which will give general satisfaction. Dr. Buck was born at West Ham on March 25, 1871, and was educated at the Merchant Taylors' School and Worcester College, Oxford, his tutor there being Dr. W. H. Hadow. He became a student at the Royal College of Music under Sir Hubert Parry, Sir Walter Parratt, and Dr. C. H. Lloyd. In 1896 he was appointed Organist of Wells Cathedral, and in 1899 of Bristol. His appointment as Music Master at Harrow dates from 1901.

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The opening of the Voluntary in D major by John Travers suggests having been written for a building of fine acoustical effect, and is as follows :

Largo non troppo. $\text{♩} = 52$.

The second movement consists of a well-developed double fugue on these subjects :

FUGUE.
Allegro moderato. $\text{♩} = 92$.

The following close imitation is worth quoting :

Later the subjects appear in combination with a figure which has gradually developed :

The work would serve admirably as a concluding voluntary.

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Largo non troppo. $\text{♩} = 52$.

The second movement consists of a well-developed double fugue on these subjects :

FUGUE.
Allegro moderato. $\text{♩} = 92$.

The following close imitation is worth quoting :

Later the subjects appear in combination with a figure which has gradually developed :

The work would serve admirably as a concluding voluntary.

Our third example is a Voluntary by Dr. Boyce consisting of an introduction and fugue, and although of

slender dimensions might well be found useful on occasion. The introduction commences :

Lento. = 63.

ff legato.

ff legato.

and this is followed by an interesting little fugue on the subject :

An effective pedal entry is made later on as follows :

f

The following Handelian phrase concludes the piece :

Slow.

(To be continued.)

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SIR J. FREDERICK BRIDGE, M.V.O.

1. Fantasia in E (Op. 173) ... Gustav Merkel.
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5. Rigaudon ... Lully.
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7. Adagio in E flat ... Silas.
8. Introduction and Fugue ... J. F. Bridge.

MR. TERTIUS NOBLE.

1. Toccata and Fugue in F minor ... Noble.
2. { (a) Adagio ... Playel.
3. { (b) Verset ... Guilmant.
4. { (a) Morgenstimmung ... Harwood.
5. { (b) Ases Tod ... Grig.
6. Chorale, 'Wachet Auf' ... Bach.
7. Prelude, 'Dream of Gerontius' ... Elgar.
8. Sonata in D minor ... Merkel.
1. Allegro Risoluto.
2. Andante.
3. Allegro risoluto—Fuga.

GIRTON COLLEGE, CAMBRIDGE.

An Organ Scholarship, presented by Mr. Sedley Taylor, of the value of £50 per annum for three years, will be offered for competition in June next. Full particulars may be obtained from the Secretary, Miss Clover, Coleby, Grange Road, Cambridge. The offer is made in connection with the organ recently erected in the chapel, and presented by past and present students and other friends of the College.

Mr. Westlake Morgan opened a new organ, by Messrs. Bevington & Sons, at Porth Welsh Congregational Church on March 3. The vocalists were Miss Leah Felissa and Mr. David Hughes.

On Wednesday, March 16, the new organ for Spars Holt Parish Church was opened by Dr. Varley Roberts, organist of Magdalen College, Oxford. The instrument was built by Mr. Vorston, of London.

SPECIAL LENTEN SERVICES.

Spohr's 'Last Judgment' was sung by the Oratorio Choir in St. John's Church, Ryde (Isle of Wight), on Thursday evening, February 24. The soloists were Mrs. G. W. Fellows, Miss B. Holroyd, Mr. W. Burt, and Mr. W. Wheeler. The performance was under the direction of Mr. W. Brennan Smith, who presided at the organ.

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At Bromley Parish Church, on Sunday, February 27, Brahms's 'Requiem' was performed by the choir of the Church. The soloists were Master Leslie Durn (London College for Choristers), and Mr. Bertram H. Latter. The accompaniments were played by Mr. Percy D. Hodson (organist of Chislehurst Parish Church), and Mr. F. J. Adams (pianoforte). Mr. Frederic Fertel (organist of Bromley Parish Church) conducted. The same work was performed the following Sunday, at Chislehurst Parish Church, by the combined choirs of Chislehurst and Bromley Parish Churches. The soloists were the same as at Bromley.

On Thursday, March 3, at the Parish Church of the Holy Trinity, Sydenham Park, Mauder's Sacred Cantata 'Olivet to Calvary' was given by the choir, numbering over fifty voices. The soloists were Mr. Arthur Rose, Mr. W. Barrett and Master Austin. Mr. A. J. Larkman presided at the organ.

Mauder's cantata 'Olivet to Calvary' was sung in the Parish Church, St. Mary Cray, Kent, on March 10, under the direction of Mr. C. F. T. Wright, the organist and director of the choir. The soloists were Mr. W. H. Wood, and Mr. E. Barham and Rev. J. Gregory. There was a large congregation, and the performance throughout was very commendable and was much enhanced by the assistance of a few able instrumentalists.

At St. Stephen's, Wandsworth, on Saturday, March 12, an excellent performance of Gounod's 'Redemption' was given before a crowded congregation. The choir was augmented to sixty chosen voices, the soloists being Miss Isabel Tait, Miss Rosalie Sullivan, Mr. George Brierley and Mr. R. E. Miles. The conductor was Mr. W. H. Wheeler, and the accompaniments were played on the fine organ of the church by Mr. Arthur R. Saunders.

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Gounod's 'Redemption' was sung by the Bovey Tracey Parish Church Festival Choir on March 14, and also on March 20. The solo parts were well sung by Mr. S. Gale, Mr. W. Harris, Mr. F. Alford, Mr. L. Mardon, Masters W. Prescott and B. Fost, all members of the Parish Church Choir. The choruses were well rendered under the direction of Mr. Melbourne Holman, organist and choirmaster, who presided at the organ. There was no conductor.

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Lee Williams's cantata 'Bethany' was given, in the Wesleyan Church, Basingstoke, on March 16, by the Basingstoke Musical Society. The soloists were Miss E. Gilbert, Miss Dasie Avis and Mr. G. Sands. The choir and orchestra, led by Mr. Ivor Rickers, numbered sixty performers. Mr. Frank Pickford ably presided at the organ, and Mrs. Collins at the pianoforte. Mr. Charles Preston conducted an excellent performance.

At St. John's Church, St. Leonard's-on-Sea, on March 16, an admirable performance of Graun's 'Der Tod Jesu' was given by the choir and Musical Society at the special Lenten

oratorio service, conducted by the organist, Mr. Leonard O'Connor, to whom great praise is due. The soloists were Miss Viola Salvin, Mr. A. Dynham and Mr. Crouch. Mr. T. S. Guyer (recently appointed to Bexhill Parish Church) accompanied throughout the work on the organ, and a small orchestra assisted. Allegri's famous 'Miserere,' by the church choir only (unaccompanied), preceded the Passion music.

On March 7, the Windsor and Eton Choral Society gave a free performance of 'The Creation' (Parts 1 and 2, and final chorus), with full orchestral accompaniment, in the nave of St. George's Chapel, followed by Brahms's 'Song of Destiny.' The Rev. B. C. Everitt, one of the minor canons (who is the Director of the Society, which was founded in 1841), conducted. The principals were Miss Viola Tree and Messrs. Malcolm Boyle and Eaton Carter, members of the St. George's Choir. During the collection the hymn, 'Praise to the Holiest,' was sung, accompanied on the organ by Sir Walter Parratt. The Dean of Windsor commenced the service with a Collect and the Lord's Prayer, and gave the Blessing at the close.

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At the Wesleyan Church, Sherborne, Stainer's sacred cantata 'The daughter of Jairus' was capably rendered by the chapel choir, supplemented by several members of the Abbey choir and an orchestra of about sixty performers. The solos were taken by members of the chapel choir, Miss Elsie Rodman, Mr. Alfred Lowman, and Mr. H. Durrant. The organist, Mr. E. A. Potts, conducted.

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The music list for Holy Week and Easter at Westminster Cathedral is remarkable for its variety and scope, and apart from its sacred purpose would prove of high educational value. The finest works of many composers of our Old English School are included, and on Good Friday, Palestrina's 'Stabat Mater,' for eight voices, was sung. The list is well worth studying.

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- Mr. London Pope, St. Peter-upon-Cornhill—Fantasia and Fugue, Op. 40, No. 1, *Max Reger*.
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Mr. W. L. Farnam, Christ Church Cathedral, Montreal—Sonata in C minor, *J. Reubke*.
 Mr. W. Deane, St. Mary's Church, Johannesburg—Adagio, *César Franck*.
 Mr. Westlake Morgan, Baptist Church, Harrow—Musette, *Enrico Bossi*.
 Mr. A. J. Larkman, Holy Trinity, Sydenham Park—March *Triomphale*, *F. Archer*.
 Mr. W. Deane, St. Mary's Church, Jeppestown, S.A.—Pedal Etude, *Faulkes*.
 Rev. G. C. E. Ryley, Church of the Holy Trinity, Lamorbey—Fugue in *G*, *Dienel*.
 Mr. A. E. Jones, Bolton Town Hall—Concert Toccata, *D'Evry*.
 Mr. Bernard Gilbert, Stratford Town Hall—Larghetto in F sharp minor, *S. S. Wesley*.
 Mr. Harry E. Wall, St. Paul's, Covent Garden—'Con l' Spirito' from an Organ Concerto, *Arne*.
 Mr. Westlake Morgan, Porth Welsh Congregational Church—Sonatina (first movement), *J. W. Hinton*.
 Mr. C. H. Moody, Walsall Town Hall—Sonata in B flat, *Claumann*.
 Mr. Arthur R. Saunders, St. Stephen's, Wandsworth—Fantasia in *F*, *John E. West*.
 Mr. T. H. Weatherly, Llanishen Parish Church—St. Ann's Fugue, *Bach*.
 Mr. H. C. J. Churchill, Presbyterian Church, Regent Square—Sonata No. 3 in *A*, *Mendelssohn*.
 Mr. P. J. Mansfield, Wesleyan Church, Torrington—Toccata in *G*, *Dubois*.
 Mr. A. E. Jones, Albert Hall, Hull—Fantasia-Pastorale, *Lefèbvre-Wely*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. John C. H. Sargent, organist and choirmaster of St. John the Evangelist, Clapham Rise, S.W.
 Mr. T. Westlake Morgan, grand organist in the Grand Council of the Cryptic Degrees, Mark Masons' Hall, E.C.

GIOVANNI BATTISTA PERGOLESI.

(BORN: JANUARY 3, 1710. DIED: MARCH 15, 1736.)

The 200th anniversary of the birth of the above short-lived musical genius occurred in January last, but in no country does he appear to have been remembered and, I think I may say without appearing unduly harsh, to the shame of the musical world be it said. Though in England he is principally known by his songs and 'Stabat Mater,' yet in his brief existence he composed a large number of works. Among the former, who with any pretence of musical culture does not know his exquisite 'Tre giorni son che Nina,' of which Bellaigne said 'it consists of three lines of poetry and eight of music.' But what music!

Giovanni Battista Pergolesi first saw the light at Jesi, Italy. At an early age he evinced extraordinary musical talent (or rather genius), and he joined the 'Conservatorio dei Poveri di Gesù Cristo' at Naples, where he studied the violin and counterpoint under Durante and Feo. 'San Guglielmo in Aquitania,' 'Sallustia,' 'Amor fa l'uomo cieco,' 'Recimero,' &c., were the works which first caused him to be spoken of, though none of them appear to have met with special favour. Disappointed at this, the young composer resolved to turn his attention to religious compositions, Masses, and sacred cantatas. But his greatest work of the kind, the well-known 'Stabat Mater,' was yet to be written. The glamour of the footlights soon tempted him again, however, and for the San Bartolomeo Theatre at Naples he wrote 'Il Maestro di Musica' and 'Il Geloso Schernito,' both of which only found favour after his death. 'Lo Frate innamorato,' and 'Il Prigioniero Superbo' followed, both being written in 1732. The year after he gave to the world his theatrical

chef d'œuvre. 'La Serva Padrona,' that jewel of pure music of which Bellaigne said: 'De ce petit *Intermezzo* [as such compositions were named at that period] comme d'un germe, d'une goutte de vie, sont nés l'opéra-comique français et l'opéra-bouffe italien. Chacun des deux genres est en quelque sorte une dilution de l'œuvre essentielle de Pergolèse et ce que tous deux ont gagné en étendue, ils l'ont peut-être perdu en profondeur'; and one Duet, of which Rousseau expressed his opinion in the following terms: 'Je le citerai hardiment comme un modèle de chant agréable, d'unité de mélodie, d'harmonie simple, brillant et pure, d'accent de dialogue et de goût, auquel rien ne peut manquer, quand il sera bien rendu, que des auditeurs qui sachent l'entendre et l'estimer ce qu'il vaut.'

It is only possible here to note briefly the great influence Pergolesi had in developing the resources of *opéra-buffa*. Before his time this form of operatic art had been for a considerable period in vogue, such lesser lights as Mauro, de Falco, Orefici, Fagioli and others having proved more or less successful in their efforts, while those of greater name and fame, such as Leonardo Leo, Nicolò Logroscino, and Alessandro Scarlatti, had given evidence of their ability in this direction. De Villars is of opinion that Pergolesi's recitatives were taken as models by such geniuses as Mozart, Cimarosa, and Rossini. Be this as it may, 'La Serva Padrona' by its *brio*, wit and refinement shed a new light upon a form of entertainment up till then not apparently remarkable for the last-named quality. Taken to France by a company of wandering singers in 1746, the novelty was a revelation, though meeting with only a *succès d'estime*; given again under the direction of Bambini, with a specially selected troupe, its success was overwhelming and it served there as model for the French *opéra-comique*, a class of entertainment unknown in France at that period. When given once more, in 1754, it ran for 190 consecutive nights, a run unheard of before that time. On this occasion it was given shortly after 'Omphale,' a serious opera by Destouches, Grimm declaring it to be superior to any French operatic work yet produced. Hostilities were the result, the public being divided into two parties, one being of course all for their national music, the other upholding the Italian work and being delighted by the innovation. Marmontel, writing of 'La Serva Padrona,' says: 'Until the Italians brought "La Serva Padrona" to France, the French did not understand how comedy and music could be combined.'

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Mr. W. L. Farnam, Christ Church Cathedral, Montreal—Sonata in C minor, *J. Reubke*.
 Mr. W. Deane, St. Mary's Church, Johannesburg—Adagio, *César Franck*.
 Mr. Westlake Morgan, Baptist Church, Harrow—Musette, *Enrico Bossi*.
 Mr. A. J. Larkman, Holy Trinity, Sydenham Park—March *Triomphale*, *F. Archer*.
 Mr. W. Deane, St. Mary's Church, Jeppestown, S.A.—Pedal Etude, *Faulkes*.
 Rev. G. C. E. Ryley, Church of the Holy Trinity, Lamorbey—Fugue in *G*, *Dienel*.
 Mr. A. E. Jones, Bolton Town Hall—Concert Toccata, *D'Evry*.
 Mr. Bernard Gilbert, Stratford Town Hall—Larghetto in F sharp minor, *S. S. Wesley*.
 Mr. Harry E. Wall, St. Paul's, Covent Garden—'Con l' Spirito' from an Organ Concerto, *Arne*.
 Mr. Westlake Morgan, Porth Welsh Congregational Church—Sonatina (first movement), *J. W. Hinton*.
 Mr. C. H. Moody, Walsall Town Hall—Sonata in B flat, *Claumann*.
 Mr. Arthur R. Saunders, St. Stephen's, Wandsworth—Fantasia in *F*, *John E. West*.
 Mr. T. H. Weatherly, Llanishen Parish Church—St. Ann's Fugue, *Bach*.
 Mr. H. C. J. Churchill, Presbyterian Church, Regent Square—Sonata No. 3 in *A*, *Mendelssohn*.
 Mr. P. J. Mansfield, Wesleyan Church, Torrington—Toccata in *G*, *Dubois*.
 Mr. A. E. Jones, Albert Hall, Hull—Fantasia-Pastorale, *Lefèbvre-Wely*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. John C. H. Sargent, organist and choirmaster of St. John the Evangelist, Clapham Rise, S.W.
 Mr. T. Westlake Morgan, grand organist in the Grand Council of the Cryptic Degrees, Mark Masons' Hall, E.C.

GIOVANNI BATTISTA PERGOLESI.

(BORN: JANUARY 3, 1710. DIED: MARCH 15, 1736.)

The 200th anniversary of the birth of the above short-lived musical genius occurred in January last, but in no country does he appear to have been remembered and, I think I may say without appearing unduly harsh, to the shame of the musical world be it said. Though in England he is principally known by his songs and 'Stabat Mater,' yet in his brief existence he composed a large number of works. Among the former, who with any pretence of musical culture does not know his exquisite 'Tre giorni son che Nina,' of which Bellaigne said 'it consists of three lines of poetry and eight of music.' But what music!

Giovanni Battista Pergolesi first saw the light at Jesi, Italy. At an early age he evinced extraordinary musical talent (or rather genius), and he joined the 'Conservatorio dei Poveri di Gesù Cristo' at Naples, where he studied the violin and counterpoint under Durante and Feo. 'San Guglielmo in Aquitania,' 'Sallustia,' 'Amor fa l'uomo cieco,' 'Recimero,' &c., were the works which first caused him to be spoken of, though none of them appear to have met with special favour. Disappointed at this, the young composer resolved to turn his attention to religious compositions, Masses, and sacred cantatas. But his greatest work of the kind, the well-known 'Stabat Mater,' was yet to be written. The glamour of the footlights soon tempted him again, however, and for the San Bartolomeo Theatre at Naples he wrote 'Il Maestro di Musica' and 'Il Geloso Schernito,' both of which only found favour after his death. 'Lo Frate innamorato,' and 'Il Prigioniero Superbo' followed, both being written in 1732. The year after he gave to the world his theatrical

chef d'œuvre. 'La Serva Padrona,' that jewel of pure music of which Bellaigne said: 'De ce petit *Intermezzo* [as such compositions were named at that period] comme d'un germe, d'une goutte de vie, sont nés l'opéra-comique français et l'opéra-bouffe italien. Chacun des deux genres est en quelque sorte une dilution de l'œuvre essentielle de Pergolèse et ce que tous deux ont gagné en étendue, ils l'ont peut-être perdu en profondeur'; and one Duet, of which Rousseau expressed his opinion in the following terms: 'Je le citerai hardiment comme un modèle de chant agréable, d'unité de mélodie, d'harmonie simple, brillant et pure, d'accent de dialogue et de goût, auquel rien ne peut manquer, quand il sera bien rendu, que des auditeurs qui sachent l'entendre et l'estimer ce qu'il vaut.'

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On March 15, 1736, just a year and five days after the death of his adored Maria, he breathed his last at barely twenty-six years of age. His end resembled strangely that of a later genius—Mozart, who expired almost in the act of writing the last notes of his immortal Requiem.

CLAUDE TREVOR.

Florence, Italy.

PROFESSOR CARL REINECKE.

The death of Carl Heinrich Carsten Reinecke, at Leipsic, on March 10, removes a musician whose work, carried on unobtrusively, has left a strong mark upon the present generation of composers and artists. Although he was a prolific composer, he exerted his greatest influence as a teacher in the position of Professor of Composition and Director of Studies at the Leipsic Conservatoire, an institution with which he was connected for over forty years.

He was born at Altona, on June 23, 1824, and made an early entry into the field of musical activity. At the age of eleven he appeared in public. The few succeeding years he spent in developing his skill as a pianist and acquiring the abilities of an orchestral violin player. His early manhood was largely spent in European tours, and frequent change of residence from one musical centre to another. After a short period of study in Leipsic, where he was privileged with the friendship of Schumann and Mendelssohn, he undertook a concert tour which brought him under the notice of Christian VIII. of Denmark, with the result that he resided at Copenhagen in the King's service from 1846 to 1848. Travels in Italy and a visit to Paris were followed, on his return to Germany, by his appointment as professor of the pianoforte and

counterpoint to the Conservatorium of Cologne. His next position was that of musical director at Barmen, from which, after five years, he passed to a similar post at Breslau. In the following year, 1860, he entered upon his long and illustrious connection with the Leipsic Conservatoire as conductor of the Gewandhaus concerts and professor of composition. He continued to appear in public as a pianist, and on two occasions, in 1869 and 1872, visited England, where he played at Philharmonic concerts. In 1895 he resigned his conductorship, and in 1897 became Director of Studies. In 1902 he retired.

As a composer he gave constant expression to his musicianship and artistic ideals, but he cannot be said to have revealed a creative mind of great individuality. His style often betrayed his admiration for the works of Schumann and Mendelssohn, and advanced but little beyond their school. Considerable popularity has been enjoyed by his cantatas for female voices and a number of his pianoforte pieces. He occasionally essayed the larger forms and wrote operas, Masses, concertos and symphonies. An example of his art that concealed science as well as itself is seen in his Twelve Canons for ladies' voices, which are published in Novello's series. He was enormously active as a musical editor.

He will be remembered as a great educational worker; his compositions are worthy of regard in so much as they illustrate by example his teaching of aesthetic principles. In many countries his memory will be cherished by musicians who came under his inspiring influence. He was buried on March 13, at Leipsic.

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The appointment of this capable musician to the conductorship of the Dulwich Philharmonic Society (in the place of Mr. Arthur Fagge, who recently resigned), marks a step in a useful career. A short sketch of Mr. Brown's life and musical doings will prove interesting to many friends at this juncture.



(From a Photograph by F. E. German, Richmond.)

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THE LATE MR. F. G. EDWARDSS'S LIBRARY.

The sale of the library of the late Mr. F. G. Edwards (Editor of the *Musical Times* from 1897 until December, 1909), by Messrs. Puttick & Simpson, will take place at 47, Leicester Square, on April 18. The catalogue includes :

A series of letters from Mendelssohn to his publisher, having reference to the publication and production of 'Elijah.' 'Proceedings of the Musical Association' from the commencement, 1874, to 1909. Féti's 'Biographie Universelle des Musiciens' with the supplement, 10 vols. in 5, 1873-8. Sir J. Hawkins's 'General History of the Science and Practice of Music,' 3 vols., 1875. Dr. Burney's 'History of Music,' plates by Bartolozzi. Mendelssohn's 'Elijah,' vocal score, proof copy, with some alterations in Mendelssohn's own hand, *vide* note inside cover. 'The Fitzwilliam Virginal Book,' edited by J. A. Fuller Maitland and W. Barclay Squire; half-morocco. Eighteen volumes of Bach Society works. Early printed 'Motets de diversi Ecclesiastissimi Autori,' Venetia, 1645. G. Casati's 'Sacri Concerti,' Venetia, 1646. M. Cazzati's 'Motetti,' 1647 to 1648. Interesting autograph letters of Dvorák, Goss, G. A. Macfarren, Louis Spohr, Costa, S. S. Wesley, Charles Dickens, C. Kemble, Jenny Lind, Moscheles, Bishop, &c. A large and highly interesting lot of Cuttings, Memoranda, Programmes, Books of Words, Letters, &c., relating to the various articles written by the late Mr. Edwards.

Reviews.

COUNTRY AND MORRIS DANCE TUNES.

Country Dance Tunes. Sets I. and II. Collected and arranged (for the pianoforte) by Cecil J. Sharp. Price 1s. 6d. each set.

The Country Dance Book. Containing a description of eighteen traditional dances collected in country villages by Cecil J. Sharp. Part I. Price 2s. 6d. (Issued in connection with the above.)

Morris Dance Tunes. Collected from traditional sources, and arranged with pianoforte accompaniment by Cecil J. Sharp and Herbert C. Macilwaine. Sets III. and IV. Price 2s. each.

[Novello & Co., Ltd.]

When, something like eighty or ninety years ago, the quadrille began to usurp the place of the country dance in the ball-room, and when, with the waltz, they finally extinguished it, neither of the two new-fashioned dances had any particular influence on the rustic mind, or the rustic legs.

The countryman danced the dances with which his father, mother and other forbears amused themselves, and left the newfangled ones to his betters. The country dance was born of the people, and up to recent years has always been used by them. Etymologists have tried to give it a more genteel birth by deriving the word from *contre danse*, but evidence is against them. It is well known by all who penetrate into the inner circles of country life that traditional dances exist much in the same way that traditional folks-music does.

Mr. Cecil J. Sharp, having brought to light many interesting Morris dances, and having apparently exhausted Somerset of its folk-song, has turned his attention to collecting these quaint dances, and gives to the public the results of his 'bag.'

As all know, who have made any study of the subject, it was John Playford who, in Puritanical times, first published books of English country dances. His work, originally named 'The English Dancing Master,' was issued in 1650, and in the eighteen or more editions, which ran from that time to 1728, there are directions given for the dances that show that the 17th century country dance was a far less stately function than it afterwards became. Eccentricity of movement, clapping of hands, 'acting the cobbler,'—whatever that may be—kissing your partner, and other ladies, were part of the antics which at a later period shocked the Masters of the Ceremonies of places like Bath, Cheltenham, and Tonbridge. Revised figures then became a necessity. In rustic society, where people met to thoroughly enjoy themselves, such revisions were not observed—if Giles got a hearty slap on the face for his gallantry it was all part of the fun.

The dances of which Mr. Sharp gives examples contain no such grotesqueries, but are sober country dances, not dependent on such matters.

In the interesting remarks contained within the small book describing the dance figures, Mr. Sharp makes pertinent strictures upon the generally accepted belief that England never had any national dance or dances. This belief, based upon the very superficial knowledge of some who have written on the subject, is an exploded idea and could never have been held by any one conversant with our early literature, which so fully proves the existence and practise of popular dances.

The vast quantity of English musical publications from the middle of the 17th century down to 1830, or thereabouts, show that country dance books were in great demand, and yearly sets were issued by practically every English music publisher. The jig and the hornpipe were also in great vogue, not only in Ireland and Scotland, but in England as well. As before said, the quadrille and the waltz, not to mention the polka, displaced, in society, the English country dance and its French companion, the minuet.

The personal research of Mr. Sharp and others has proved that the rustic dance still lingers, traditionally, apart from any book or teaching, and it is quite as well that such should be recorded before modern usages have totally eliminated them.

singing in the choir, and playing violin, cornet, alto trombone, &c., as required. At about fourteen years of age he was playing the organ at a village church, though as yet unable to reach the pedal board. At sixteen he was organist at the Military Church, Aldershot, and at seventeen and a half he left home to be organist near Newbury, Berkshire. Five years later he was appointed organist at All Saints' Parish Church, Isleworth, but he gave up the organ a few years later.

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The sale of the library of the late Mr. F. G. Edwards (Editor of the *Musical Times* from 1897 until December, 1909), by Messrs. Puttick & Simpson, will take place at 47, Leicester Square, on April 18. The catalogue includes :

A series of letters from Mendelssohn to his publisher, having reference to the publication and production of 'Elijah.' 'Proceedings of the Musical Association' from the commencement, 1874, to 1909. Féti's 'Biographie Universelle des Musiciens' with the supplement, 10 vols. in 5, 1873-8. Sir J. Hawkins's 'General History of the Science and Practice of Music,' 3 vols., 1875. Dr. Burney's 'History of Music,' plates by Bartolozzi. Mendelssohn's 'Elijah,' vocal score, proof copy, with some alterations in Mendelssohn's own hand, *vide* note inside cover. 'The Fitzwilliam Virginal Book,' edited by J. A. Fuller Maitland and W. Barclay Squire; half-morocco. Eighteen volumes of Bach Society works. Early printed 'Motets de diversi Ecclesiastissimi Autori,' Venetia, 1645. G. Casati's 'Sacri Concerti,' Venetia, 1646. M. Cazzati's 'Motetti,' 1647 to 1648. Interesting autograph letters of Dvorák, Goss, G. A. Macfarren, Louis Spohr, Costa, S. S. Wesley, Charles Dickens, C. Kemble, Jenny Lind, Moscheles, Bishop, &c. A large and highly interesting lot of Cuttings, Memoranda, Programmes, Books of Words, Letters, &c., relating to the various articles written by the late Mr. Edwards.

Reviews.

COUNTRY AND MORRIS DANCE TUNES.

Country Dance Tunes. Sets I. and II. Collected and arranged (for the pianoforte) by Cecil J. Sharp. Price 1s. 6d. each set.

The Country Dance Book. Containing a description of eighteen traditional dances collected in country villages by Cecil J. Sharp. Part I. Price 2s. 6d. (Issued in connection with the above.)

Morris Dance Tunes. Collected from traditional sources, and arranged with pianoforte accompaniment by Cecil J. Sharp and Herbert C. Macilwaine. Sets III. and IV. Price 2s. each.

[Novello & Co., Ltd.]

When, something like eighty or ninety years ago, the quadrille began to usurp the place of the country dance in the ball-room, and when, with the waltz, they finally extinguished it, neither of the two new-fashioned dances had any particular influence on the rustic mind, or the rustic legs.

The countryman danced the dances with which his father, mother and other forbears amused themselves, and left the newfangled ones to his betters. The country dance was born of the people, and up to recent years has always been used by them. Etymologists have tried to give it a more genteel birth by deriving the word from *contre danse*, but evidence is against them. It is well known by all who penetrate into the inner circles of country life that traditional dances exist much in the same way that traditional folks-music does.

Mr. Cecil J. Sharp, having brought to light many interesting Morris dances, and having apparently exhausted Somerset of its folk-song, has turned his attention to collecting these quaint dances, and gives to the public the results of his 'bag.'

As all know, who have made any study of the subject, it was John Playford who, in Puritanical times, first published books of English country dances. His work, originally named 'The English Dancing Master,' was issued in 1650, and in the eighteen or more editions, which ran from that time to 1728, there are directions given for the dances that show that the 17th century country dance was a far less stately function than it afterwards became. Eccentricity of movement, clapping of hands, 'acting the cobbler,'—whatever that may be—kissing your partner, and other ladies, were part of the antics which at a later period shocked the Masters of the Ceremonies of places like Bath, Cheltenham, and Tonbridge. Revised figures then became a necessity. In rustic society, where people met to thoroughly enjoy themselves, such revisions were not observed—if Giles got a hearty slap on the face for his gallantry it was all part of the fun.

The dances of which Mr. Sharp gives examples contain no such grotesqueries, but are sober country dances, not dependent on such matters.

In the interesting remarks contained within the small book describing the dance figures, Mr. Sharp makes pertinent strictures upon the generally accepted belief that England never had any national dance or dances. This belief, based upon the very superficial knowledge of some who have written on the subject, is an exploded idea and could never have been held by any one conversant with our early literature, which so fully proves the existence and practise of popular dances.

The vast quantity of English musical publications from the middle of the 17th century down to 1830, or thereabouts, show that country dance books were in great demand, and yearly sets were issued by practically every English music publisher. The jig and the hornpipe were also in great vogue, not only in Ireland and Scotland, but in England as well. As before said, the quadrille and the waltz, not to mention the polka, displaced, in society, the English country dance and its French companion, the minuet.

The personal research of Mr. Sharp and others has proved that the rustic dance still lingers, traditionally, apart from any book or teaching, and it is quite as well that such should be recorded before modern usages have totally eliminated them.

We do not quite know whether Mr. Sharp claims that the airs attached to the dances he publishes are contemporary. If he does, then some of the dances cannot be of great age, for it was only about 1840-5 that the French 'Malbrouk' was turned into 'We won't go home till morning,' and 'Pop goes the weasel' was, if we remember rightly, an importation from America in the late fifties. As in the case of Morris dancing, the truth is that while the dance itself, in general arrangement and step, may be old, the country fiddler or other player who provided the music would use any tune that would fit the dance and was a general favourite.

Thus in looking through the tunes that form Mr. Sharp's collection, we find most are apparently traditional versions of published country dances and vocal airs of very varied degrees of antiquity. 'Brighton Camp' is, of course, the alternate name for 'The girl I left behind me,' 'The Butterfly' seems to be a rather vague remembrance of Thomas Haynes Bayly's song 'I'd be a butterfly,' the popularity of which caused the poet to be ever afterwards named 'Butterfly Bayly.' 'The bonnet so blue' equally suggests itself to be a very imperfect remembrance of Alexander Lee's song 'Hurrah for the bonnets of blue,' which, with 'I'd be a butterfly,' was a great favourite in the second and third decades of the 19th century. 'The flowers of Edinburgh' is still a well-known dance air and was originally a song, and this may also be said of 'Haste to the wedding.'

It is interesting to compare Mr. Sharp's 'Triumph,' 'Tink-a-tink,' and 'Speed the plough' with the old published copies bearing those names as dances which held favour in the ball-rooms for half a century. 'Tink-a-tink' was originally a song in Kelly's 'Blue Beard,' and 'Speed the plough' was imported into Morton's play of that name (1798), and changed its first name into that of the play when it began to be printed. 'Nancy's fancy' is a curious survival of an air of greater antiquity. The tune first appeared about 1750, and was afterwards named the 'Wedding ring.'

There is a tempting maze into which the musical antiquary might venture in regard to the other tunes, but enough has been said. While we welcome the books as throwing light upon the part which tradition plays with melodies, we may say that the notation of the airs as originally published, together with the dancing directions to them, found in contemporary works, would have added great interest to the work.

Mr. Sharp and Mr. Macilwaine have added two more books to their Morris dances. The new sets are numbered III. and IV. Some of the airs are repeated in the country dance collections. There is a pretty version of the old favourite 'Jockie to the fair,' and the 'Double Set Back' suggests a hornpipe of about that time (the end of the 18th century), when hornpipes were in so much favour.

The Organ. By Percy C. Buck.

[Stainer & Bell, Ltd.]

There have been compiled many books on this important subject, which are necessarily meagre on account of limit of space and other causes, and the time was ripe for the issue of a work combining all that was good in them, together with the outcome of modern practice and experience. Such a work has been given us by the accomplished Harrow music-master. The original exercises are not only well graded in point of difficulty, but possess the important characteristic of being good and interesting as music. It is easy to see that the author has gained his experience from the purest possible sources, and the reflection of this in the examples given must be productive of the happiest results in the work of those who are wise enough to use the book.

If we must cavil at anything, it would be with Dr. Buck's suggestions in the chapter on Specification. We should not use one particular combination he mentions, viz.: 8-ft. and 4-ft. flutes and piccolo, as to our ear the piccolo would overbalance the other stops. We do not object to the doubling of notes in the manner illustrated, but possibly that may be from want of thought. We are quite open to conviction, however, and recognise that the author has at least suggested a matter upon which something might be said for and against. We

have, however, yet to be convinced that mixtures, judiciously scaled and voiced, should not form part of the tonal scheme. We should have preferred a more elementary section at the commencement, and we also feel that a large selection of pedal exercises, with simultaneous passages for the hands, would have been advisable. But with the Organ Primer by Sir J. Stainer, Best's Pedal Studies, and Dr. Buck's admirable book, no student can fail to succeed. Dr. Buck's modest dedication of the work to Sir Walter Parratt only increases our debt of gratitude to him for having brought such an influence within reach of all.

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A 'Cavatina,' by Ernest Newton, has been arranged by the composer in two new garbs, viz., for violoncello and pianoforte; and for violin, violoncello and pianoforte ensemble. Both arrangements are in every respect highly satisfactory.

CHAMBER MUSIC.

A Miniature Characteristic Suite. For flute, oboe, clarinet, horn and bassoon. By Joseph Holbrooke. Op. 33b.

[Rudall, Carte & Co.]

There is an unexpected and welcome daintiness in this example of Mr. Holbrooke's writing for wind instruments of the normal type, which is perhaps partly explained in the fact that the work was written thirteen years ago. Its five movements, entitled 'In the fields,' 'A joyous moment,' 'Minuet,' 'A lament' and 'Une fête,' are successfully characterized, delicately scored and neatly rhythmic. The Minuet is, more or less, a fugue. If Mr. Holbrooke is desirous of putting his family of saxophones to good use he should write for them a work of this description.

PIANOFORTE MUSIC.

Innere Stimmen. Wanderbilder. By Adolf Jensen.

Sechs Klavierstücke. By Max Bruch. Op. 12.

Kinder des Südens. By Alexander von Fielitz. Op. 7.

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[Breitkopf & Härtel.]

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Correspondence.

DR. ARNE.

TO THE EDITOR OF THE 'MUSICAL TIMES.'

DEAR SIR,—May I point out the hitherto unnoticed fact that Dr. Arne, who was a Catholic, and who took the name of Augustine at Confirmation, from St. Augustine, Apostle of England, was organist of the Sardinian Embassy Chapel in Duke Street, Lincoln's Inn Fields, and composed two Masses, one for three voices, and the other for four voices, for this chapel. His successor as organist of this same Catholic chapel was Samuel Webbe. It will not be amiss to add that on the day on which Arne's sister, Mrs. Cibber, was borne to Westminster Abbey, a notice appeared on the doors of Lincoln's Inn Fields Chapel requesting the prayers of the Catholic congregation for 'the soul of Mrs. Susanna Maria Cibber.'

Your faithfully,

W. H. GRATTAN-FLOOD,

Enniscorthy.

Obituary.

DR. W. B. GILBERT.

We regret to record the death of Dr. Gilbert on March 2, at his residence, 12, Frenchay Road, Oxford. Born in 1829, he was the oldest living Oxford graduate in Music, and was in many respects a very remarkable man. He knew personally six Oxford professors of music—Dr. Crotch, Sir Henry Bishop, Ouseley, Stainer, Parry, and the present professor, Sir W. Parratt. He was a pupil of S. S. Wesley for organ-playing, and of Sir H. Bishop for orchestration. He was also one of the founders of the (now) Royal College of Organists, and was one of the first to lecture at that institution on 'Organ-playing.' Only a short time ago the council, recognising his excellent life-long work, made him one of the Vice-presidents of the College. Though Dr. Gilbert composed at least two oratorios as well as anthems and services, yet he is perhaps best known by his hymn-tune 'Maidstone,' to 'Pleasant are Thy courts above,' which is exceedingly popular. His tunes 'Tregarthen' and 'Thanksgiving' are also thoroughly excellent, and full of genuine musical feeling. Dr. Gilbert spent a great part of his life in America, but after his retirement came to reside in Oxford. The first part of the funeral service was held in the University Church, Dr. Iliffe presiding at the organ, while the choral portions were excellently rendered by the choir, which was augmented by several personal friends of the deceased gentleman. Many very beautiful wreaths were sent, including one 'With sincere sympathy and regret' from the council of the Royal College of Organists. The interment took place in Wolvercote Cemetery (North Oxford).

MUSIC IN RELATION TO OTHER ARTS.

By H. WALFORD DAVIES.

(Concluded from page 166.)

At the third lecture, Dr. Davies discussed the resemblances which music bears to the visual arts, to those of gesture, painting, sculpture, and architecture; and finally he dwelt upon the combination of the arts in music-drama. He asked his audience to bear in mind the fundamental likeness of them all in their common human content already mentioned in the first lecture; then, remembering this profound resemblance, he proceeded to compare the methods of the arts of gesture with those of music.

Gesture, he said, is peculiarly linked to music in that it is the one appeal to the eye which involves movement. It uses duration as a dimension, just as music does; hence, in signs and sounds respectively, they hold and use the vast field of rhythmic demonstration in common. The very sound of a dance-rhythm prompts movement of feet or hands; and though association of idea has of course been apt to emphasise their relation, as in the ball-room, yet the likeness of rhythmic gesture and rhythmic sound is innate and permanent. The art of dancing to music other than conventional dance-music has been attempted with much approval recently. There is nothing indeed to prevent the translation of some of Beethoven's inimitably vivacious Scherzi into gesture; except perhaps that the best wine has, in this case, been set on first, and the ethereal gesture of sonata or symphony (when appreciated) is, the lecturer thought, superior to the visible gesture of the most irreproachable set of human arms and legs. Every one will have noticed, he continued, that in emphatic speech gesture and tone of voice are frequently used to reinforce each other. He pointed out that there are two kinds of expressive gestures which may be styled *indicative* and *illustrative*. Thus a child will indicate the magnitude of its love by extending its arms, measuring out its emotion by the yard. Similarly an orchestral conductor instinctively spreads his arms for a broad, generous tone, and brings them together when he mutely entreats unimaginative performers for a *diminuendo*. A primitive orator will emphasise each accent with a pump-handle movement of the arm. These are all *indicative* gestures, which, as a moment's thought will reveal, are intimately analogous to rhythmic and dynamic devices of music. *Illustrative* gestures are familiar to every one. They are often used with quite comic as well as graphic effect. They are useful in ordinary speech and suggestive on the stage. Their strict counterpart in music is to be found in the illustrative sounds which are so frequently used by the great masters for suggestive purposes, often in the course of serious works—such as imitations of birds' songs, typical animal noises, spinning wheels and the like. But it may escape notice that there is a subtler illustrative music possible, which suggests not natural sounds but natural sights. As in action one may illustrate a journey upstairs by upward gesture, and perhaps, to go further, suggest a spiral staircase by an upward circular movement of the hand; so, since music can to some extent suggest both shape and direction, it is possible (as the lecturer showed at the pianoforte) to illustrate ascent of a ladder by steps, or even of a spiral staircase by sinuous scale-passages, though this illustration had perhaps more suggestive charm than exactitude.

Further it was shown that not only gesture but pose, or posture, has its telling musical counterpart. Thus tightly-clenched fists and firmly set facial muscles indicate states of emotional tension such as determination, defiance, resolve. In like manner a persistent note or chord, or series of notes and chords, will convey this tension in music. No fugue is considered complete unless a few bars of purposeful and persistent *pedal* appear. A splendid instance of this tension is to be found in the music with which Strauss illustrates Don Quixote's despairing return after defeat. The lecturer knew few, if any, more heartrending pages in all music. In the opening bars of the 'Choral Symphony' Beethoven bids his hearers stand still, as it were, before a mighty enterprise. Possibly Wagner has emulated him in his impressive device at the opening of the 'Ring.'

Music's relation with the still arts was next examined. No one can doubt its picturesque, statuary, architectural qualities. The lecturer deplored that there is not some authoritative treatise on so great a subject.

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(Concluded from page 166.)

At the third lecture, Dr. Davies discussed the resemblances which music bears to the visual arts, to those of gesture, painting, sculpture, and architecture; and finally he dwelt upon the combination of the arts in music-drama. He asked his audience to bear in mind the fundamental likeness of them all in their common human content already mentioned in the first lecture; then, remembering this profound resemblance, he proceeded to compare the methods of the arts of gesture with those of music.

Gesture, he said, is peculiarly linked to music in that it is the one appeal to the eye which involves movement. It uses duration as a dimension, just as music does; hence, in signs and sounds respectively, they hold and use the vast field of rhythmic demonstration in common. The very sound of a dance-rhythm prompts movement of feet or hands; and though association of idea has of course been apt to emphasise their relation, as in the ball-room, yet the likeness of rhythmic gesture and rhythmic sound is innate and permanent. The art of dancing to music other than conventional dance-music has been attempted with much approval recently. There is nothing indeed to prevent the translation of some of Beethoven's inimitably vivacious Scherzi into gesture; except perhaps that the best wine has, in this case, been set on first, and the ethereal gesture of sonata or symphony (when appreciated) is, the lecturer thought, superior to the visible gesture of the most irreproachable set of human arms and legs. Every one will have noticed, he continued, that in emphatic speech gesture and tone of voice are frequently used to reinforce each other. He pointed out that there are two kinds of expressive gestures which may be styled *indicative* and *illustrative*. Thus a child will indicate the magnitude of its love by extending its arms, measuring out its emotion by the yard. Similarly an orchestral conductor instinctively spreads his arms for a broad, generous tone, and brings them together when he mutely entreats unimaginative performers for a *diminuendo*. A primitive orator will emphasise each accent with a pump-handle movement of the arm. These are all *indicative* gestures, which, as a moment's thought will reveal, are intimately analogous to rhythmic and dynamic devices of music. *Illustrative* gestures are familiar to every one. They are often used with quite comic as well as graphic effect. They are useful in ordinary speech and suggestive on the stage. Their strict counterpart in music is to be found in the illustrative sounds which are so frequently used by the great masters for suggestive purposes, often in the course of serious works—such as imitations of birds' songs, typical animal noises, spinning wheels and the like. But it may escape notice that there is a subtler illustrative music possible, which suggests not natural sounds but natural sights. As in action one may illustrate a journey upstairs by upward gesture, and perhaps, to go further, suggest a spiral staircase by an upward circular movement of the hand; so, since music can to some extent suggest both shape and direction, it is possible (as the lecturer showed at the pianoforte) to illustrate ascent of a ladder by steps, or even of a spiral staircase by sinuous scale-passages, though this illustration had perhaps more suggestive charm than exactitude.

Further it was shown that not only gesture but pose, or posture, has its telling musical counterpart. Thus tightly-clenched fists and firmly set facial muscles indicate states of emotional tension such as determination, defiance, resolve. In like manner a persistent note or chord, or series of notes and chords, will convey this tension in music. No fugue is considered complete unless a few bars of purposeful and persistent *pedal* appear. A splendid instance of this tension is to be found in the music with which Strauss illustrates Don Quixote's despairing return after defeat. The lecturer knew few, if any, more heartrending pages in all music. In the opening bars of the 'Choral Symphony' Beethoven bids his hearers stand still, as it were, before a mighty enterprise. Possibly Wagner has emulated him in his impressive device at the opening of the 'Ring.'

Music's relation with the still arts was next examined. No one can doubt its picturesque, statuary, architectural qualities. The lecturer deplored that there is not some authoritative treatise on so great a subject.

He first asked his hearers to remember that pictures and plastic arts were not concerned with materials and objects, but with the *appearances* of materials and objects to the eye. He reminded them of the conclusions arrived at in the first lecture as to the analogies of light and sound (see February issue, p. 99), and then led them a step further by pointing out that the four common properties or attributes of light and sound as artistic *media* are not by any means on equal terms. That which for want of a better term was called *Pitch*, is the distinctive and all-important attribute in both cases. *Intensity*, *Location*, and *Duration*—i.e., their strong or weak, near or far, long or short—are held in common with all else in the world. These three, of course, are essential, as Space and Time themselves are essential; they all may be matters of life and death to mortal man, to whom light or sound can be overpoweringly near, or violently strong, even to the point of annihilation. But the unique phenomena which we speak of as colours in light and harmonies in sound, and the unique perception of them through human senses—*Colour seen* and *Harmony heard*, these, said the lecturer, are comparable with nothing in the whole universe (as far as we can perceive), except with each other. Pictures and music design to present colour and harmony in like ways, and the analogy is as far-reaching as it is delicate.

To define this analogy, the lecturer desired the audience to imagine a picture of the simplest kind before them which had a maximum of colour-appeal and a minimum of any detail that could suggest objects and awaken association of ideas. Imagine, he said, a plain sunset over the sea, or a moonrise over a lake, with no design of line discernible, no church, no cedar tree, or grave-stone in the foreground. Let there be variety of light and shade; there may perhaps be vague shapes and forms in the clouds that add delight; but the interest of detail should be reduced to a minimum, that of colour raised to a maximum. Now let a full chord on a perfect orchestra be imagined. It should be *pianissimo* for the sake of the analogy, since the mere physical nearness and excitation of a *fortissimo* chord is apt to absorb the hearer's powers and disturb contemplation. It should be a rich chord of many notes, but distant as the landscape, and euphonious, and altogether as bearable. Link these two, sunset picture and orchestral chord, in the mind. There is detail of colour harmoniously blended in both, but in the picture no diverting detail of line, in the chord no charm of melodic rise or fall. Both are motionless, and the observing eye and ear must remain still too. To put both on precisely equal terms, let them present themselves to eye and ear respectively for exactly two minutes. Both eye and ear may deliberately vary the impression during that time by directing their attention first to one point, then to another. Here it may be seen that the absolute analogue to a picture is not a contemplative movement, but a sustained chord, that may be full, as is the picture, of recognizable varieties of colour—muted strings here, a plaintive oboe there, an insistent horn elsewhere—to which the mind can direct the ear's detailed attention. The power of the ear to detect, analyse and separately contemplate component parts of a chord is still very limited. A large number of people seem colour-deaf. But, the lecturer pointed out, in this connection Debussy's orchestral methods in his cloud and sea-pieces are highly significant. He may be a historic figure like Monteverde, in that he is revealing to musicians new possibilities of a chord, that is of the merest monosyllable in our mighty language.

From this new starting-point the lecturer indicated the divergences of music and painting. It may be seen that the moment a composer uses his prerogative of movement in the chord-picture, the artist is left far behind, unable to make his water sparkle or his sun to rise or set. Music leaps ahead with its powers of *crescendi*, *diminuendi*, *accelerandi*, *rallentandi*, into a vitality unknown to the still arts except by suggestion, and with its free use of rhythmic and dynamic device in duration, it attains a power to depict life which in visual arts is now dimly hinted at in the crude and probably despised devices of the cinematograph.

The still arts have, however, their great compensation in their own direction. The arts of the eye, it will be noticed, use space much as the arts of the ear use time. The irrevocable nature of time to human creatures gives a peculiar urgency to music, as indeed to any utterance in which duration has a designedly conspicuous part. There is no turning back and no exact knowledge of what is ahead, only

a relentless moving forward; and the exercise of memory and anticipation are required. But in the still arts there is a contemplative leisure unknown to aural arts. This is due to the power of the eye to gaze to and fro, backward as well as forward in space. There is obviously no moving backward in time, except by the exercise of the faculty of memory. Just as the musician leaps into a splendid activity of rhythm and intensity which a painter can only simulate or faintly suggest, so on the other hand the painter can rise in his art to a leisurely stillness of contemplation which the former can only simulate, except by the held-chord process imagined above. Yet both music and painting can, after all, suggest both stillness and movement; and the fact that music can depict stillness at all, even in its limited way, immensely increases its power to be picturesque. From a still chord, melodious forms may arise in comparative stillness, and, starting from this point, the whole field of vital harmonic, dynamic and rhythmic utterance is before us. If any lover of music desires to attain complete appreciation of the art at its full rush of arduous activity, let him study chords in stillness. Chord perception gives the true mastery to the ear—not the study of harmony in a book, but the true relating of living chords to each other by the ear. The lecturer proceeded to show at the pianoforte how music moved away from the other arts most of all in its power of harmonic device. He pointed out that in the mysterious interest man finds in the perception of varied harmony in light and harmony in sound, the ear and music have so utterly outstripped the eye and painting as practically to have a whole field of activity to themselves. There is no parallel elsewhere to the amazing power of the educated ear to distinguish not only a multitude of notes in succession, but to mentally connect and simultaneously enjoy a rapid succession of different chords or notes in combination, and even to memorize them for subsequent relation to chords yet to be heard.* A colour organ was once invented, which, the lecturer understood, presented connected colours to the eye as chords to the ear. It naturally could not succeed till the eye attained the ear's skill to detect, analyse and relate successive colours. And even then it must be recognised that colour has not the linguistic significance of sound. We do not express ourselves in changing colour, except by blushing and turning pale, and this is a very limited repertoire. We do express ourselves by a most remarkable repertoire of sounds. And though it is clearly an error to define the immensely enlarged resources of harmony and melody as a mere extension of the expressive vocal utterances of man, the broad fact remains that sound, whether it be a euphonious chord or a cacophonous shout, is an expressive *medium* in a sense in which colour is not.

Dr. Davies, in summing up, hoped he had made it clear that music has profound relations with the still arts, which by analogy could be helpful to the appreciation of both, and which are destined to become more significant as the art progresses; that music at present explores a limitless field of harmonic enterprise alone; that yet the profoundest analogy of all between the arts of sight and sound lay in this very field; that they diverge the widest in methods, in that music is apt to express action and the still arts are apt to express contemplation, but that even these characteristics are to some extent shared by them.

The appeal of line to the eye and melodic line to the ear, together with the common appeal by *repetition*, form the chief links between music and architecture, and justify to some extent the definition of certain stately symphonic movements as cathedrals in sound. A church spire and the pointed arch are symbols in still art of aspiration; and in this connection the interesting and subtle analogies between upward line and upward gesture, upward vocal inflection and upward melodic design should be noted.

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always that the combined appeals start no conflicting issues, as though two separate beings held forth at the same moment. It seemed broadly true that two or more sense-impressions may well be brought to bear upon us at the same moment, but not two lines of thought. Again, it is obviously an advantage that of two simultaneous appeals one should address itself to the eye and one to the ear. This is well borne out by the standing difficulty of two appeals to the ear in the obvious instance of words and music. In this case the ideal surely is that, by whatever means, they should always be made to lie within one line of thought—in fact they should constitute one appeal to the mind. This may be brought about by identity of design or by alternation of interest, but overlapping of two designs or overlapping of two interests tends to a fatal confusion.

This confusion is notorious in the sung-drama. In the attempt to compromise two splendid arts, speech loses its dramatic veracity in order that it may become song; and in so far as that dramatic veracity is restored, it loses its splendour as song. And, after all, what is gained by the convention of opera? Why this laborious superimposition? When many arts are combined they can inevitably only have their fraction of the intelligent man's *unit* of attention. Is it a perceiving humanity that desires to combine all in one gargantuan art-feast? Are these 'feasts of reason and flows of soul' a stupendous success? The lecturer admitted that to him they bore a dark resemblance to the overloaded dinner-table; and they certainly violate one art in a laudable attempt to extend the resources of another. The prophets of opera prophesy falsely and at present the people seemed to love to have it so. To Dr. Davies, all seems to point to a new kind of music-drama which will quite naturally use voices—perhaps somewhat as a Greek chorus—as well as a full orchestra, *off* the stage, except when singing on the stage forms a consistent dramatic factor. He said that he knew no more splendid advocate of the abandonment of operatic convention than Wagner himself. The Preislied and Siegfried's Forging Song alone, by their musical inspiration and fine veracity to the drama, should make it clear how desirable is the unbroken dramatic consistency which they chance to possess to so high a degree. The music-drama that will supersede grand opera will never ignore so essential a point and will work as strenuously, perhaps as long, but certainly not as fruitlessly as grand opera has worked (and not, as it were, down a *cul de sac*) at the clearly possible union between fine music and fine drama, between the arts of sight and sound, arts which may be brought to bear so vitally upon each other, to the elucidation of both. If all this be true, then the sung drama, with its attendant contortions and unnatural ways, must ultimately cease to violate drama and handicap music. Hero and heroine will no longer scream high notes into each other's faces when making love; the *dramatis personae* in general will no longer eat singing, order milk-punch in song, make love and quarrel singing, *dit* at great length elaborately singing. He ventured to predict that the best lovers of music and drama will most insist that these absurd abuses of two splendid arts have out-stayed their welcome by many years and should be relegated to their appropriate sphere—comic opera, or to that form of opera in which the actors are not human beings but symbolic creatures or visitants from some other planet who may presumably do what they like. It may be advocated that in such an ideally conceived work as Wagner's 'King,' this is the case; that the players are not real but symbolical, and that their unreal behaviour in perpetual song is therefore immaterial. It may even be contended that since song is idealized speech and Wotan an idealized human, nothing could be more fitting than that he should perpetually pace the stage singing. This seems plausible, and it is doubtless true that the further we move from known reality, the less incongruous any unreality will seem. But are not the characters in the 'King' real? That they are must surely be admitted, even by their best admirers. Their sentiments are real; their actions are real (if they act well); moreover, the music they sing is real. Nowhere, it would seem, is reality more urgent than in the presentation of the ideal. When Art ceases to be in the highest sense real, we are estranged. This brings the mind back to the common distinction between Art and Nature, which was deprecated at the outset of these inquiries. It is a convenient but misleading division. The true opposite of natural is

unnatural, not *artificial*. In the same way, the true opposite of real is *unreal*, not *ideal*. In that the sung drama is ideal, it is good; in that it is unreal, it is doomed. It will be slow to go, for it has proved and still proves an attractive, sumptuous, costly form of folly. If there are two ways in any art, and one is manifestly above the other—in veracity, in simplicity, in fitness, in mental enlightenment, in any of the qualities which men agree to think desirable, then it is hard to doubt that the way of artistic progress will lie in the preference of the better style.

Music in relation not only to other arts but to life itself, cannot in the end fall short of the great task of linking up the real in this good life with the highest ideal within the scope of its expression and imagination. The *Real* which is here, and now, may be very imperfect. The *Ideal* may be there, far remote, and splendidly perfect. Yet both are natural; and there is a road from one to the other with which all men, especially artists, are very much concerned.

ITALIAN SINGING TEACHING.

In the *Lombardia*, a Milanese newspaper, recently, two articles appeared, signed 'R. C.' (Romeo Carugati), of which sundry remarks and statements must be of interest to singers, and teachers of singers especially. Mr. Carugati's experiences and deductions are certainly amusing and deplorable, and not a little instructive. He sheds a lurid light on the conditions of voice-training prevailing, to an extent at any rate, at Milan, and the note of warning he sounds should not be left unheeded. The principal title of his articles is: 'The Market of Voices,' and some of the sub-titles are significant; 'The destroyers of the uvula,' 'Metodi eccentrici d' insegnamento,' 'Il mercato (market) in decadenza,' 'The influx of foreigners,' 'Managers and economy.' 'We have voices in Italy,' begins the writer—'our language itself is music, but we lack lyrical artists owing to the facility of singing and the little studying singers do. Foreigners setting out for a career on the stage submit to a proper vocal and histrionic education. Their voices are not always excellent, but they make up for it by understanding how to represent character.' As examples are quoted, with terse criticism, Manuel, Renaud and Van Dyck. Those who knew these artists in their prime may differ as to Mr. Carugati's valuation of their voices, while agreeing that they are excellent actors. But in Germany and in this country Mr. Charles Manners's frequent utterances on the subject will be remembered: the complaint is general and very strong that most singers have to be accepted by managers with very deficient training either as to voice or in acting by sheer necessity. But as a rule they are a good deal more sober in their hopes than the Italians, of whom the writer says that many, believing they have gold in their throats, count upon achieving success in the following manner: 'six months study, *début* at a principal or a provincial theatre, recognition by Press and public, fame in the second season, £2,000 in the second year in America.' Mr. Carugati is quite right when he remarks that modern composers require singers of great ability, else they spoil their voices by high notes, tonal acrobatics or intentional hardness of tone. That the singer who has acquired thoroughly the method of the *bel canto* is best fitted for modern music is the opinion of many excellent judges, including Wagner himself, and such prominent conductors as Weingartner and the late Mr. Zupma. Mr. Carugati writes: 'Formerly a tenor was a tenor and a soprano a soprano, and we had contraltos. Nowadays a tenor is a light tenor, or a lyrical or a forced lyrical tenor, or a dramatic tenor, and the sopranos specialize likewise. The dramatic soprano of the old *répertoire* is scarce, and we have but one contralto. The old, robust voices, capable of resistance and all-powerful are no more, and the study of the *bel canto*, the Italian *bel canto*, does not exist any more. Exceptions are very rare. And why is this so? Because the intensity of life in our days fosters the desire for rapid enjoyment, for creature-comforts, and the exploitation of human stupidity is the best means to acquire riches. Thus a sect of teachers have sprung up who give themselves diplomas and have a supply of very great confidence in their own vocal success. They work and shout about tone with extraordinary fuss and transform in

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always that the combined appeals start no conflicting issues, as though two separate beings held forth at the same moment. It seemed broadly true that two or more sense-impressions may well be brought to bear upon us at the same moment, but not two lines of thought. Again, it is obviously an advantage that of two simultaneous appeals one should address itself to the eye and one to the ear. This is well borne out by the standing difficulty of two appeals to the ear in the obvious instance of words and music. In this case the ideal surely is that, by whatever means, they should always be made to lie within one line of thought—in fact they should constitute one appeal to the mind. This may be brought about by identity of design or by alternation of interest, but overlapping of two designs or overlapping of two interests tends to a fatal confusion.

This confusion is notorious in the sung-drama. In the attempt to compromise two splendid arts, speech loses its dramatic veracity in order that it may become song; and in so far as that dramatic veracity is restored, it loses its splendour as song. And, after all, what is gained by the convention of opera? Why this laborious superimposition? When many arts are combined they can inevitably only have their fraction of the intelligent man's *unit* of attention. Is it a perceiving humanity that desires to combine all in one gargantuan art-feast? Are these 'feasts of reason and flows of soul' a stupendous success? The lecturer admitted that to him they bore a dark resemblance to the overloaded dinner-table; and they certainly violate one art in a laudable attempt to extend the resources of another. The prophets of opera prophesy falsely and at present the people seemed to love to have it so. To Dr. Davies, all seems to point to a new kind of music-drama which will quite naturally use voices—perhaps somewhat as a Greek chorus—as well as a full orchestra, *off* the stage, except when singing on the stage forms a consistent dramatic factor. He said that he knew no more splendid advocate of the abandonment of operatic convention than Wagner himself. The Preislied and Siegfried's Forging Song alone, by their musical inspiration and fine veracity to the drama, should make it clear how desirable is the unbroken dramatic consistency which they chance to possess to so high a degree. The music-drama that will supersede grand opera will never ignore so essential a point and will work as strenuously, perhaps as long, but certainly not as fruitlessly as grand opera has worked (and not, as it were, down a *cul de sac*) at the clearly possible union between fine music and fine drama, between the arts of sight and sound, arts which may be brought to bear so vitally upon each other, to the elucidation of both. If all this be true, then the sung drama, with its attendant contortions and unnatural ways, must ultimately cease to violate drama and handicap music. Hero and heroine will no longer scream high notes into each other's faces when making love; the *dramatis personae* in general will no longer eat singing, order milk-punch in song, make love and quarrel singing, *dit* at great length elaborately singing. He ventured to predict that the best lovers of music and drama will most insist that these absurd abuses of two splendid arts have out-stayed their welcome by many years and should be relegated to their appropriate sphere—comic opera, or to that form of opera in which the actors are not human beings but symbolic creatures or visitants from some other planet who may presumably do what they like. It may be advocated that in such an ideally conceived work as Wagner's 'King,' this is the case; that the players are not real but symbolical, and that their unreal behaviour in perpetual song is therefore immaterial. It may even be contended that since song is idealized speech and Wotan an idealized human, nothing could be more fitting than that he should perpetually pace the stage singing. This seems plausible, and it is doubtless true that the further we move from known reality, the less incongruous any unreality will seem. But are not the characters in the 'King' real? That they are must surely be admitted, even by their best admirers. Their sentiments are real; their actions are real (if they act well); moreover, the music they sing is real. Nowhere, it would seem, is reality more urgent than in the presentation of the ideal. When Art ceases to be in the highest sense real, we are estranged. This brings the mind back to the common distinction between Art and Nature, which was deprecated at the outset of these inquiries. It is a convenient but misleading division. The true opposite of natural is

unnatural, not *artificial*. In the same way, the true opposite of real is *unreal*, not *ideal*. In that the sung drama is ideal, it is good; in that it is unreal, it is doomed. It will be slow to go, for it has proved and still proves an attractive, sumptuous, costly form of folly. If there are two ways in any art, and one is manifestly above the other—in veracity, in simplicity, in fitness, in mental enlightenment, in any of the qualities which men agree to think desirable, then it is hard to doubt that the way of artistic progress will lie in the preference of the better style.

Music in relation not only to other arts but to life itself, cannot in the end fall short of the great task of linking up the real in this good life with the highest ideal within the scope of its expression and imagination. The *Real* which is here, and now, may be very imperfect. The *Ideal* may be there, far remote, and splendidly perfect. Yet both are natural; and there is a road from one to the other with which all men, especially artists, are very much concerned.

ITALIAN SINGING TEACHING.

In the *Lombardia*, a Milanese newspaper, recently, two articles appeared, signed 'R. C.' (Romeo Carugati), of which sundry remarks and statements must be of interest to singers, and teachers of singers especially. Mr. Carugati's experiences and deductions are certainly amusing and deplorable, and not a little instructive. He sheds a lurid light on the conditions of voice-training prevailing, to an extent at any rate, at Milan, and the note of warning he sounds should not be left unheeded. The principal title of his articles is: 'The Market of Voices,' and some of the sub-titles are significant; 'The destroyers of the uvula,' 'Metodi eccentrici d' insegnamento,' 'Il mercato (market) in decadenza,' 'The influx of foreigners,' 'Managers and economy.' 'We have voices in Italy,' begins the writer—'our language itself is music, but we lack lyrical artists owing to the facility of singing and the little studying singers do. Foreigners setting out for a career on the stage submit to a proper vocal and histrionic education. Their voices are not always excellent, but they make up for it by understanding how to represent character.' As examples are quoted, with terse criticism, Manuel, Renaud and Van Dyck. Those who knew these artists in their prime may differ as to Mr. Carugati's valuation of their voices, while agreeing that they are excellent actors. But in Germany and in this country Mr. Charles Manners's frequent utterances on the subject will be remembered: the complaint is general and very strong that most singers have to be accepted by managers with very deficient training either as to voice or in acting by sheer necessity. But as a rule they are a good deal more sober in their hopes than the Italians, of whom the writer says that many, believing they have gold in their throats, count upon achieving success in the following manner: 'six months study, *début* at a principal or a provincial theatre, recognition by Press and public, fame in the second season, £2,000 in the second year in America.' Mr. Carugati is quite right when he remarks that modern composers require singers of great ability, else they spoil their voices by high notes, tonal acrobatics or intentional hardness of tone. That the singer who has acquired thoroughly the method of the *bel canto* is best fitted for modern music is the opinion of many excellent judges, including Wagner himself, and such prominent conductors as Weingartner and the late Mr. Zupma. Mr. Carugati writes: 'Formerly a tenor was a tenor and a soprano a soprano, and we had contraltos. Nowadays a tenor is a light tenor, or a lyrical or a forced lyrical tenor, or a dramatic tenor, and the sopranos specialize likewise. The dramatic soprano of the old *répertoire* is scarce, and we have but one contralto. The old, robust voices, capable of resistance and all-powerful are no more, and the study of the *bel canto*, the Italian *bel canto*, does not exist any more. Exceptions are very rare. And why is this so? Because the intensity of life in our days fosters the desire for rapid enjoyment, for creature-comforts, and the exploitation of human stupidity is the best means to acquire riches. Thus a sect of teachers have sprung up who give themselves diplomas and have a supply of very great confidence in their own vocal success. They work and shout about tone with extraordinary fuss and transform in

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Amongst the factors which contributed to the success of the enterprise, the able and enthusiastic labours of Mr. E. C. Hedmond as stage director call for special recognition, but though all the singers engaged were thoroughly competent and the playing of the orchestra was practically above criticism, the largest measure of praise is undoubtedly due to the masterly control exercised by the conductor, Herr Michael Balling. The musical public of Edinburgh owe a deep debt of gratitude to Herr Denhof for providing on so magnificent a scale this opportunity of witnessing performances of Wagner's 'Ring of the Nibelung' in its entirety. It may be said that its production marks an epoch in the musical history of Scotland.

At the close of the performance on March 12, Lord Dunedin, appearing on the stage, presented Herr Balling with a silver laurel wreath, and read a letter of appreciation from the subscribers. He also presented Herr Denhof with a silver rose bowl bearing the following inscription:—'To Herr Ernst Denhof, in commemoration of the artistic success of the first production in the British Islands out of London of Wagner's "Ring," given at the King's Theatre, Edinburgh, February 28 to March 12, 1910.'

THE BACH CHOIR.

This organization, assisted by a contingent of singers from Oxford, gave a performance of Bach's B minor Mass at the Queen's Hall on March 15. The Bach Choir has given many performances of this colossal work, but familiarity does not count for much in lessening its difficulties. The special qualities of the interpretation on this occasion were refinement and general restraint, although from this quality we must except the 'Gloria' and 'Et resurrexit,' in which an effort at vitality resulted in effects not wholly musical. The solos were sung by Madame Gleeson-White, Madame Ada Crossley, Mr. Gervase Elwes and Mr. McInnes, all of whom are capable Bach singers. But not even their art could conceal the fact that the solo music is inferior in value to the splendid choruses. A feature in the accompaniment of the solos was the skilful 'filling-in' from the figured bass by Sir Walter Parratt on the pianoforte. The band was highly efficient, and the instrumental obbligati were beautifully played by Mr. C. J. Jacobs (violin), Mr. Henri de Bussche and Mr. E. Davies (oboi d'amore), Mr. H. Warner Hollis (flute), and Mr. T. R. Busby (horn). Dr. H. P. Allen conducted with his customary alertness and vigour.

ROYAL CHORAL SOCIETY.

Brahms's 'Triumphlied' and Handel's 'Acis and Galatea' were performed by this Society on March 10 at the Royal Albert Hall, under the direction of Sir Frederick Bridge. The 'Triumphlied' being largely a reproduction of the style of an earlier period, there was little of the contrast suggested by the names of the composers. However, an impressive performance was given, to the manifest pleasure of a large audience. The choir showed appreciation of the breadth and vigour of both works, and worked with enthusiasm at their by no means light tasks. Mr. Harry Dearth sang the bass solo in Brahms's work; in 'Acis and Galatea' the soloists were Miss Esta D'Argo, Mr. Ben Davies, Mr. F. Norcup and Mr. Dearth.

PHILHARMONIC SOCIETY.

On March 8 the programme of the Philharmonic Society's concert contained the unusual feature of a composition by Mr. Joseph Holbrooke. This was his tone-poem 'Queen Mab,' which was produced at the Leeds Festival of 1904. It is a highly imaginative work and its orchestration makes it clear that Mr. Holbrooke's vivid methods of scoring are of no recent growth. It was conducted by the composer and received with great favour by the audience. The soloist of the occasion was M. Emile Sauret, who played Beethoven's Violin concerto with individual delicacy. Miss Perceval Allen sang an excerpt from 'Tristan and Isolde' with dramatic force. The remaining numbers were Spontini's Overture to 'La Vestale' and Rimsky-Korsakoff's Suite 'Christmas Night.' Signor Mancinelli was the conductor.

LONDON SYMPHONY ORCHESTRA.

The concert given at Queen's Hall on March 7 witnessed the revival of two interesting works, Mackenzie's second 'Scottish Rhapsody' and Dvorak's Symphonic Variations for orchestra. Both deserve more frequent inclusion in concert programmes than has hitherto been granted them. The Rhapsody is a splendid commentary on tunes that are a national possession, and one of the best examples of an art-form that has much to recommend it. The latter description applies with equal force to Dvorak's work, which loses nothing by not being scholastic. The Symphony of the occasion was Brahms's First, which received treatment worthy of the traditions of the Orchestra. The remaining numbers were Weber's Overture to 'Der Freischütz' and a 'Brandenburg' Concerto by Bach.

NEW SYMPHONY ORCHESTRA.

Her Majesty the Queen was present at the concert given by this Orchestra under Mr. Landon Ronald on February 24, and listened to a programme that represented three phases of modern music at their best. The conductor infused his usual dash and brilliance into his reading of Strauss's 'Don Juan,' but the players did not respond with absolute precision. Debussy's 'L'après-midi d'un faune' was then played with the proper delicacy and languor. The chief attraction, however, was Elgar's Symphony, of which Mr. Ronald's individual interpretation had already been heard with pleasure more than once. On this occasion the composer was an interested listener. The only remaining numbers on the programme consisted of songs contributed by Madame Nina Menzies.

Mr. Landon Ronald and his Orchestra submitted themselves on March 17, at Queen's Hall, to a severe test—in many respects the severest they have undergone—by performing Beethoven's C minor Symphony. The interpretation was a fine one, and it added to Mr. Ronald's numerous laurels. Novelty was imparted to the programme by the overture to Mr. S. Coleridge-Taylor's opera 'Thelma.' This was rugged, virile music, highly characteristic of the composer in its rhythms, and effectively scored. Tchaikovsky's B flat minor Pianoforte concerto was played with excellent facility by Miss Augusta Cottlow, and Mr. Edmund Burke sang 'Wotan's Abschied' from 'Die Walküre.' It will be seen that in accordance with the usual plan of these concerts the programme was commendably short.

QUEEN'S HALL SYMPHONY CONCERTS.

The first of the three extra Symphony Concerts given on March 12 was almost entirely devoted to Beethoven, whose three 'Leonora' overtures and C minor Symphony were heard. Though not without historical interest, the performance of the three overtures in succession undoubtedly produces a certain feeling of monotony. The soloist of the concert, Herr Moriz Rosenthal, played the 'Emperor' concerto technically brilliantly, but with what appeared to be a disregard of the symphonic structure of the music. His supreme virtuosity was however displayed to the greatest advantage in Brahms's enormously difficult Variations on a theme of Paganini. As an encore, Herr Rosenthal played most gracefully his arrangement in thirds of Chopin's Valse in D flat, a most remarkable acrobatic feat. Mr. Henry J. Wood conducted.

MILTON'S 'COMUS.'

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Amongst the factors which contributed to the success of the enterprise, the able and enthusiastic labours of Mr. E. C. Hedmond as stage director call for special recognition, but though all the singers engaged were thoroughly competent and the playing of the orchestra was practically above criticism, the largest measure of praise is undoubtedly due to the masterly control exercised by the conductor, Herr Michael Balling. The musical public of Edinburgh owe a deep debt of gratitude to Herr Denhof for providing on so magnificent a scale this opportunity of witnessing performances of Wagner's 'Ring of the Nibelung' in its entirety. It may be said that its production marks an epoch in the musical history of Scotland.

At the close of the performance on March 12, Lord Dunedin, appearing on the stage, presented Herr Balling with a silver laurel wreath, and read a letter of appreciation from the subscribers. He also presented Herr Denhof with a silver rose bowl bearing the following inscription:—'To Herr Ernst Denhof, in commemoration of the artistic success of the first production in the British Islands out of London of Wagner's "Ring," given at the King's Theatre, Edinburgh, February 28 to March 12, 1910.'

THE BACH CHOIR.

This organization, assisted by a contingent of singers from Oxford, gave a performance of Bach's B minor Mass at the Queen's Hall on March 15. The Bach Choir has given many performances of this colossal work, but familiarity does not count for much in lessening its difficulties. The special qualities of the interpretation on this occasion were refinement and general restraint, although from this quality we must except the 'Gloria' and 'Et resurrexit,' in which an effort at vitality resulted in effects not wholly musical. The solos were sung by Madame Gleeson-White, Madame Ada Crossley, Mr. Gervase Elwes and Mr. McInnes, all of whom are capable Bach singers. But not even their art could conceal the fact that the solo music is inferior in value to the splendid choruses. A feature in the accompaniment of the solos was the skilful 'filling-in' from the figured bass by Sir Walter Parratt on the pianoforte. The band was highly efficient, and the instrumental obbligati were beautifully played by Mr. C. J. Jacobs (violin), Mr. Henri de Bussche and Mr. E. Davies (oboi d'amore), Mr. H. Warner Hollis (flute), and Mr. T. R. Busby (horn). Dr. H. P. Allen conducted with his customary alertness and vigour.

ROYAL CHORAL SOCIETY.

Brahms's 'Triumphlied' and Handel's 'Acis and Galatea' were performed by this Society on March 10 at the Royal Albert Hall, under the direction of Sir Frederick Bridge. The 'Triumphlied' being largely a reproduction of the style of an earlier period, there was little of the contrast suggested by the names of the composers. However, an impressive performance was given, to the manifest pleasure of a large audience. The choir showed appreciation of the breadth and vigour of both works, and worked with enthusiasm at their by no means light tasks. Mr. Harry Dearth sang the bass solo in Brahms's work; in 'Acis and Galatea' the soloists were Miss Esta D'Argo, Mr. Ben Davies, Mr. F. Norcup and Mr. Dearth.

PHILHARMONIC SOCIETY.

On March 8 the programme of the Philharmonic Society's concert contained the unusual feature of a composition by Mr. Joseph Holbrooke. This was his tone-poem 'Queen Mab,' which was produced at the Leeds Festival of 1904. It is a highly imaginative work and its orchestration makes it clear that Mr. Holbrooke's vivid methods of scoring are of no recent growth. It was conducted by the composer and received with great favour by the audience. The soloist of the occasion was M. Emile Sauret, who played Beethoven's Violin concerto with individual delicacy. Miss Perceval Allen sang an excerpt from 'Tristan and Isolde' with dramatic force. The remaining numbers were Spontini's Overture to 'La Vestale' and Rimsky-Korsakoff's Suite 'Christmas Night.' Signor Mancinelli was the conductor.

LONDON SYMPHONY ORCHESTRA.

The concert given at Queen's Hall on March 7 witnessed the revival of two interesting works, Mackenzie's second 'Scottish Rhapsody' and Dvorak's Symphonic Variations for orchestra. Both deserve more frequent inclusion in concert programmes than has hitherto been granted them. The Rhapsody is a splendid commentary on tunes that are a national possession, and one of the best examples of an art-form that has much to recommend it. The latter description applies with equal force to Dvorak's work, which loses nothing by not being scholastic. The Symphony of the occasion was Brahms's First, which received treatment worthy of the traditions of the Orchestra. The remaining numbers were Weber's Overture to 'Der Freischütz' and a 'Brandenburg' Concerto by Bach.

NEW SYMPHONY ORCHESTRA.

Her Majesty the Queen was present at the concert given by this Orchestra under Mr. Landon Ronald on February 24, and listened to a programme that represented three phases of modern music at their best. The conductor infused his usual dash and brilliance into his reading of Strauss's 'Don Juan,' but the players did not respond with absolute precision. Debussy's 'L'après-midi d'un faune' was then played with the proper delicacy and languor. The chief attraction, however, was Elgar's Symphony, of which Mr. Ronald's individual interpretation had already been heard with pleasure more than once. On this occasion the composer was an interested listener. The only remaining numbers on the programme consisted of songs contributed by Madame Nina Menzies.

Mr. Landon Ronald and his Orchestra submitted themselves on March 17, at Queen's Hall, to a severe test—in many respects the severest they have undergone—by performing Beethoven's C minor Symphony. The interpretation was a fine one, and it added to Mr. Ronald's numerous laurels. Novelty was imparted to the programme by the overture to Mr. S. Coleridge-Taylor's opera 'Thelma.' This was rugged, virile music, highly characteristic of the composer in its rhythms, and effectively scored. Tchaikovsky's B flat minor Pianoforte concerto was played with excellent facility by Miss Augusta Cottlow, and Mr. Edmund Burke sang 'Wotan's Abschied' from 'Die Walküre.' It will be seen that in accordance with the usual plan of these concerts the programme was commendably short.

QUEEN'S HALL SYMPHONY CONCERTS.

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The Vocal Association gave its fortieth annual oratorio concert in the Great Hall, Tunbridge Wells, on Thursday, March 10, before a crowded audience. The principal work performed was Elgar's 'Dream of Gerontius,' which was preceded by Mendelssohn's 'When Israel out of Egypt came.' The Association gave the first performance of the former work in this part of the country over three years ago, and has produced four works by Sir Edward Elgar during the past four years, also for the first time in the South of England. In this the Society deserves the heartiest commendation for its enterprise, and all concerned are to be congratulated on its most recent success. The choir and orchestra numbered about 200 performers. The solo parts were admirably sung by Miss Mildred Jones, Mr. Alfred Heather and Mr. William Higley. The orchestra, composed chiefly of members of the Queen's Hall and London Symphony Orchestras, under the leadership of Mr. W. A. Easton, deserve praise for their excellent playing of the accompaniments. The choir had been most carefully rehearsed under the able conductor, Mr. W. W. Starmer, who had also imbued them with the enthusiasm and understanding necessary for the proper artistic interpretation of the work. The performance aroused the greatest interest, and some of the audience came a distance of more than thirty miles.

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the work. The good tone and precision of their singing were notable not only in Brahms's work but also in Mendelssohn's 'As the hart pants,' which was impressively interpreted, especially as regards the final chorus. The soprano part was well sung by Madame le Mar, with whom were associated Messrs. Roland Jackson, Frank Giles, Arthur Hider and Robert Leach in the quintet. The orchestra played the 'Meistersinger' overture and four movements from Elgar's second suite 'The wand of youth' with excellent effect. Schubert's 'Who is Sylvia?' was sung by the Excelsior Boys' Club, and encored. The Princess of Wales and Princess Marie Louise of Schleswig-Holstein honoured the concert with their presence.

Mr. Smallwood Metcalfe's choir gave a concert at St. James's Hall on March 9. The choral programme of sixteen numbers was effectively interpreted, but a deeper expression would have done better justice to portions of the music. Mendelssohn's 'Judge me, O God,' Edwards's 'In going to my lonely bed,' Festa's 'Down in a flow'r vale,' Macfarren's 'You stole my love,' Stanford's 'Heraclitus,' Elgar's 'Weary wind of the west,' and Bantock's 'On Himalay' were included. The soprano part of Sullivan's 'The night is calm and cloudless' ('Golden Legend') was sung by Miss Amy Evans.

A concert was given at Cannon Street Hotel on March 10 by the Lothbury Male Voice Choir, under the direction of Mr. T. B. Evison, who has held the office of conductor since the choir was inaugurated thirty-five years ago. The programme, divided into sacred and secular portions, was well chosen and gave abundant scope for the technical and expressive skill of the choristers. Among the most interesting pieces sung were Max Reger's 'Bright through the window,' 'The Exile' by S. E. Lovatt, Hugo Kaun's 'Praise God,' and a very effective motet, 'Justitiae Domini,' written by Mr. A. J. Phillips, who conducted its performance.

The advanced ability of the North London Orchestral Society was displayed at Queen's Hall on March 18, at a concert given under the direction of Mr. Lennox Clayton. The chief feature was an excellent performance of Dvorák's fourth Symphony in G major. Sir Charles Stanford's first 'Irish Rhapsody' was played with the composer as conductor. Songs were given by Madame Le Mar, and Miss May Mukle played a manuscript Violoncello concerto by Sullivan.

At a concert of the Broadwood series, given at Aeolian Hall on March 10, Dr. Walford Davies's Temple Church Choir provided an unusual feature, and one of great interest, by singing Bach's cantata, 'Gottes Zeit ist die allerbeste Zeit,' and a number of modern part-songs. They overcame the difficulties of Elgar's 'Deep in my soul' with success, and gave expressive readings of Stanford's 'Heraclitus,' Parry's 'Better music ne'er was known,' 'Sweet day so cool,' and 'In a harbour grene,' and Dr. Davies's 'All is rest.' The tone of the choir was pure and well blended, and as was to be expected in any choral singing prepared by Dr. Davies, interpretative insight and feeling were constantly shown. It was remarkable that so small a choir should be able to undertake, with complete success, work somewhat outside of their ordinary routine.

CHAMBER MUSIC.

At the concert given at Novello's Music Room on March 2 by the London Chamber Concert Association, the programme consisted of works by Mozart, Jeremiah Clarke, J. S. Bach, Domenico Scarlatti, Purcell and J. Christian Bach, in which wind instruments played a large part. The compositions by the lesser-known composers contained passages of extraordinary beauty. Their exquisite and detailed workmanship was reproduced in the manner of performance on this occasion. Thus the feature that had distinguished other concerts of the series was again evident.

On March 8 the Société des concerts français devoted the programme of their concert at Bechstein Hall to composers whose names are not unfamiliar to London concert-goers. The chief share was allotted to the works of Edouard Lalo, who was represented by songs sung by Mlle. E. Noorise and a Violoncello concerto in D, played by M. Fernand Pollain, with Mlle. Antoinette Veluard at the pianoforte. The other composers were Emmanuel Chabrier, Paul Dukas and Henry Février.

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On Monday afternoon, February 28, Miss Johanne Stockmarr gave a recital 'under the immediate patronage of H.M. Queen Alexandra,' at Aeolian Hall. The programme included, in addition to Schubert's Fantasie, Op. 15 and Schumann's immensely difficult Toccata, some interesting pieces by Brahms, Dohnányi (Rhapsody) and Debussy. Miss Stockmarr played throughout with genuine musically understanding, and displayed great technical ability in Liszt's Etude 'Feux follets.'

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the work. The good tone and precision of their singing were notable not only in Brahms's work but also in Mendelssohn's 'As the hart pants,' which was impressively interpreted, especially as regards the final chorus. The soprano part was well sung by Madame le Mar, with whom were associated Messrs. Roland Jackson, Frank Giles, Arthur Hider and Robert Leach in the quintet. The orchestra played the 'Meistersinger' overture and four movements from Elgar's second suite 'The wand of youth' with excellent effect. Schubert's 'Who is Sylvia?' was sung by the Excelsior Boys' Club, and encored. The Princess of Wales and Princess Marie Louise of Schleswig-Holstein honoured the concert with their presence.

Mr. Smallwood Metcalfe's choir gave a concert at St. James's Hall on March 9. The choral programme of sixteen numbers was effectively interpreted, but a deeper expression would have done better justice to portions of the music. Mendelssohn's 'Judge me, O God,' Edwards's 'In going to my lonely bed,' Festa's 'Down in a flow'r vale,' Macfarren's 'You stole my love,' Stanford's 'Heraclitus,' Elgar's 'Weary wind of the west,' and Bantock's 'On Himalay' were included. The soprano part of Sullivan's 'The night is calm and cloudless' ('Golden Legend') was sung by Miss Amy Evans.

A concert was given at Cannon Street Hotel on March 10 by the Lothbury Male Voice Choir, under the direction of Mr. T. B. Evison, who has held the office of conductor since the choir was inaugurated thirty-five years ago. The programme, divided into sacred and secular portions, was well chosen and gave abundant scope for the technical and expressive skill of the choristers. Among the most interesting pieces sung were Max Reger's 'Bright through the window,' 'The Exile' by S. E. Lovatt, Hugo Kaun's 'Praise God,' and a very effective motet, 'Justitiae Domini,' written by Mr. A. J. Phillips, who conducted its performance.

The advanced ability of the North London Orchestral Society was displayed at Queen's Hall on March 18, at a concert given under the direction of Mr. Lennox Clayton. The chief feature was an excellent performance of Dvorák's fourth Symphony in G major. Sir Charles Stanford's first 'Irish Rhapsody' was played with the composer as conductor. Songs were given by Madame Le Mar, and Miss May Mukle played a manuscript Violoncello concerto by Sullivan.

At a concert of the Broadwood series, given at Aeolian Hall on March 10, Dr. Walford Davies's Temple Church Choir provided an unusual feature, and one of great interest, by singing Bach's cantata, 'Gottes Zeit ist die allerbeste Zeit,' and a number of modern part-songs. They overcame the difficulties of Elgar's 'Deep in my soul' with success, and gave expressive readings of Stanford's 'Heraclitus,' Parry's 'Better music ne'er was known,' 'Sweet day so cool,' and 'In a harbour grene,' and Dr. Davies's 'All is rest.' The tone of the choir was pure and well blended, and as was to be expected in any choral singing prepared by Dr. Davies, interpretative insight and feeling were constantly shown. It was remarkable that so small a choir should be able to undertake, with complete success, work somewhat outside of their ordinary routine.

CHAMBER MUSIC.

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Suburban Concerts.

The West Ham Choral Society gave a successful concert in the Town Hall, Stratford, on February 19, when Sullivan's 'Golden Legend' was the principal feature in a programme which included Tchaikovsky's '1812' Overture, Elgar's 'Sea Pictures' and 'Pomp and Circumstance' March, No. 1. There was a full band and chorus led by Mr. G. H. Wilby, with Mr. F. Stanley Winter at the organ. The solo vocalists were Miss Mabel Manson, Madame Grace Day-Winter, Mr. Henry Turnpenney and Mr. Charles Knowles. Mr. G. Day-Winter conducted.

On February 26 the Alexandra Palace Choral Society crowned their achievements with a magnificent performance of Bach's B minor Mass. Their acquaintance with the work was intimate, and by virtue of their fine technique it took effect in masterly execution. The broadest climaxes were always distinguished by good tone-quality. Mr. Allen Gill and his forces had clearly approached their task with great enthusiasm, and they received just reward in the presence and evident appreciation of a large audience. The soloists were Madame Gleeson-White, Miss Edith Clegg, Mr. Lloyd Chandos and Mr. Reginald Gooud. Mr. G. D. Curningham was the organist.

The Fulham and District Choral Society gave a concert at the Fulham Town Hall on March 3, when Haydn's 'Creation' was performed. The solos were taken by Miss Kate Cherry, Mr. Charles Saunders and Mr. Herbert Tracey. The general improvement in the choir and orchestra gave evidence of the careful training received from the conductor, Mr. George Wilby.

A concert was given on March 5 at the Wesleyan Lecture Hall, High Street, Stoke Newington, by the Wesleyan Church Choir, augmented, when Bridge's 'Flag of England' was the principal feature of the programme. In this work the choir displayed good attack and expression, under the conductorship of Mr. R. H. Vennall Baker. The solo part was well sung by Miss Mabel Langford. Before the performance of the cantata, the words of the poem were recited by Miss G. Winch.

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The Chiswick and Gunnersbury Philharmonic Society gave a concert, on March 14, at the Chiswick Town Hall, when the chief features of the programme were Coleridge-Taylor's 'Hiawatha's Wedding-feast' and the 'Death of Minnehaha.' The singing of the choir was marked by good tone, clear enunciation and dramatic power. The orchestra, led by Mr. H. S. MacDermott, played remarkably well, and the performance reflected credit on the able conductor, Mr. David M. Davis. The solo vocalists were Miss Florence Holderness, Mr. Herbert Groves and Mr. Robin Overleigh.

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, March 15, 1910.

After a somewhat protracted interval, Herr Siegfried Wagner has again appeared here to conduct a concert given for the benefit of the Deutsche Hilfsverein. The public is always pleased to pay homage to this artist, whose personality is getting more sympathetic, and his outward appearance, with the passing of time, more like that of his great father. In Siegfried Wagner's music, however, the family likeness is but slight. As one could see from the fragments of his operas which were performed, he goes his own way. With regard to orchestral works by Richard Wagner, which his son conducted, the adoption of some unusually slow tempi in the 'Faust' overture and the Prelude to the 'Meistersinger' produced a rather strange effect. Max Reger's 100th Psalm, for chorus, orchestra and organ, was the novelty of the third Gesellschaftsconcert. While the first half of this work, which is laid out on a large scale, made a good impression, the third part is so thickly scored and difficult to grasp that the reception accorded to the work as a whole was very mixed, in spite of the faultless performance given under the conductorship of Herr Schalk. The Philharmonic Orchestra has finished this season's cycle of symphony concerts, and has in addition given a charity concert devoted to works by Brahms, amongst them being the second Pianoforte concerto (excellently played by Mr. Frederic Lamond). A Philharmonic festival matinée, which among other celebrations was to have taken place on the occasion of the fiftieth anniversary of the foundation of the Philharmonic concerts, had to be postponed till April owing to the fact that the city was in mourning for the Viennese Burgomaster, Dr. Karl Lueger. At the Imperial Opera, Donizetti's 'Liebestrank' (L'elisir d'amore) has been revived with success. The public was pleased to have an opportunity of once again enjoying real singing and fresh melodic invention. The operas 'Stradella' and 'Mignon' have been given at the Volksoper with a new cast and a tasteful stage-setting.

RICHARD VON PERGER.

Het Residentie Orkest, the celebrated orchestra of The Hague, which was founded by the Professors of the Royal Conservatoire of Music at The Hague, will pay a first visit to London on the afternoon of April 6, at Queen's Hall. The orchestra, which will be conducted on this occasion by Dr. Henri Viotta, especially distinguished itself recently by its remarkable playing at the performances of 'Elektra' at The Hague.

A performance of Franco Leoni's cantata 'The gate of life,' was given by the choir of the Welsh Tabernacle, King's Cross, on February 24. The choir was well balanced and sang throughout with good expression and effect, reflecting credit on the conductor, Mr. David Richards, and there was a small professional orchestra. The solo vocalists were Miss Carrie Lanceley, Mr. John Roberts and Mr. Ivor Foster.

Music in the Provinces.

(FROM OUR OWN CORRESPONDENTS.)

BELFAST.

What is said to have been the first concert performance in Ireland of Saint-Saëns's opera 'Samson and Delilah,' was given on March 18 by the Philharmonic Society, under the conductorship of Dr. F. Koeller. The solo artists were Miss Bessie Weir (who at the last moment was kindly lent by Mr. Charles Manners to take the place of Madame Marie Brema, unfortunately absent by illness), Mr. John Harrison and Mr. Thorpe Bates. Miss Weir's part was sung so as to earn her the most enthusiastic applause, and the 'High-priest of Dagon' could not have found a more perfect exponent than in Mr. Bates.

There is scarcely enough choral work to give such ardent amateurs as the Society possess enough to sing, but what they had to do—full as it is of difficulties—was really well done. The orchestra, too, showed how careful Dr. Koeller's training had been: for an orchestra largely amateur, it is no slight feat to have performed as well as they did.

BIRMINGHAM.

The Birmingham Festival Choral Society secured an enormous success with their magnificent performance of Coleridge-Taylor's 'Hiawatha' cycle, given in the Town Hall on February 24, under Dr. Sinclair's ever-watchful conductorship. Indeed, the popularity of the work shows no diminution; on the contrary, although the cycle had only been given a few days previously by the Midland Musical Society before a crowded assembly, hundreds were not able to gain admission on the latter occasion. It is to be doubted if a more poignant and graphic reading has ever been heard in Birmingham, at least so far as the choral portion of the work is concerned, and no loophole was left for criticism. The principals were Miss Esta D'Argo, Mr. Charles Saunders and Mr. Herbert Brown, who evidently inspired by the choristers seemed to put all their vitality and temperament into their task.

Coleridge-Taylor was strongly in evidence that week, for two days afterwards, on Saturday, February 26, the composer of 'Hiawatha' appeared at the Town Hall in person to conduct a concert given by the Birmingham Symphony Orchestra. He met with a most enthusiastic reception, and seemed to have accomplished wonders even with one rehearsal only, completely gaining the sympathy of the rank and file. The first part included several of his orchestral works—the Overture 'Hiawatha,' not heard here previously, the Intermezzo from the incidental music to Goethe's 'Faust,' as produced by Sir Herbert Tree, and the Suite 'Nero,' the latter already well-known to local audiences. The 'Nero' suite created the utmost enthusiasm, and the composer at the close was the recipient of quite an ovation. The Birmingham Madrigal Choir, conducted by Mr. Edwin Stephenson, the organist and master of the choir of the Birmingham Cathedral, supplied the vocal portion of the programme, their selections comprising a number of madrigals and part-songs by 16th century writers, and by Granville Bantock, Sweeting, Rogers and Pearsall. The singing throughout was artistic and refined, and characterized by admirable gradation of light and shade.

The last Harrison concert of the current series was given in the Town Hall on February 21, and was entirely orchestral, the executive being the London Symphony Orchestra, conducted by Arthur Nikisch, who gave a somewhat sensational reading of Beethoven's fifth Symphony in C minor. Marvellous as was the performance, one missed the classic solidity of a Richter in the interpretation. But really great was the sterling and moving rendering of Elgar's 'Enigma' Variations and Wagner's new 'Venusberg' music, for nothing could have surpassed them in richness of tone and phrasing. An interesting concert was given by Miss Dorothy Silk, a native of this city, a soprano gifted with an exceedingly pure voice, admirably trained in this country and lately under an eminent professor of singing at Vienna.

(Continued on page 250.)

A successful performance of Haydn's 'Creation' was given by the Harringay Glee and Choral Society and Orchestra, on March 12, in the Northern Polytechnic, Holloway Road. The soloists were Miss Jessie Wood, Mr. William Sheen and Mr. Percival Driver. The choir and orchestra, numbering over 120 performers, showed very careful training on the part of their conductor, Mr. Harry E. King, and the whole work was conspicuous for the variety of expression and good attack. Miss Annie Camm presided at the pianoforte.

The Chiswick and Gunnersbury Philharmonic Society gave a concert, on March 14, at the Chiswick Town Hall, when the chief features of the programme were Coleridge-Taylor's 'Hiawatha's Wedding-feast' and the 'Death of Minnehaha.' The singing of the choir was marked by good tone, clear enunciation and dramatic power. The orchestra, led by Mr. H. S. MacDermott, played remarkably well, and the performance reflected credit on the able conductor, Mr. David M. Davis. The solo vocalists were Miss Florence Holderness, Mr. Herbert Groves and Mr. Robin Overleigh.

MUSIC IN VIENNA.

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(Continued on page 250.)

O tender Sleep.

FOUR-PART SONG (UNACCOMPANIED).

Words by FRED. G. BOWLES.

Composed by MONTAGUE F. PHILLIPS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

SOPRANO. *Andante sostenuto.*

ALTO.

TENOR.

BASS. *Andante sostenuto. ♩ = 92.*

(For practice only.)

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(For practice only.)

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O TENDER SLEEP.

April 1, 1910.

p ——————

thy peace who come for rest, . . . who come for rest.
 us thy peace . . . who come for rest, . . . for rest.
 us thy peace . . . who come for rest, for rest.
 peace . . . who come for rest, . . . for rest.

poco rit.

a tempo.

Thy gen - - tle hands up-on us lay, thy gen - - tle hands *p*
 Thy gen - - tle hands up -

Thy gen - - tle hands up-on us lay, thy gen - - tle hands up *p*
 Thy gen - - tle hands up -

p a tempo.

A musical score for a four-part choir. The top part (Soprano) has lyrics: 'up-on us lay, Till pain and sor-row pass a-way, till pain and sor-row pass a-'. The second part (Alto) has lyrics: 'on us lay, Till pain and sor-row pass a-way, sor-row pass a-'. The third part (Tenor) has lyrics: 'on us lay, Till pain and sor-row pass a-way, till pain and'. The bottom part (Bass) has lyrics: 'on us lay, Till pain and sor-row pass a-way, till pain and'. The score includes a basso continuo line at the bottom.

p

thy peace who come for rest, who come for rest.
poco rit.

us thy peace who come for rest, for rest.
poco rit.

us thy peace who come for rest, for rest.
poco rit.

peace who come for rest, for rest.
poco rit.

a tempo.

Thy gen - - - tle hands up-on us lay, thy gen - - - tle hands up - - -
p

Thy gen - - - tle hands up - on us lay, thy gen - - - tle hands up - - -
p

Thy gen - - - tle hands up - on us lay, thy gen - - - tle hands up - - -
p

p a tempo.

up - on us lay, Till pain and sor - - -

on us lay, Till pain and sor - - -

on us lay, Till pain and sor - - -

on us lay, Till pain and sor - - -

on us lay, Till pain and sor - - -

The musical score consists of three staves. The top staff is for the voice, the middle staff is for the piano, and the bottom staff is for the voice. The music is in common time, with a key signature of one sharp. The vocal line is lyrical, with many sustained notes and grace notes. The piano accompaniment provides harmonic support with sustained chords and rhythmic patterns. The lyrics are repeated in a call-and-response style between the two voices.

way . . . Like shad - ows of our yes - ter-day, like shad-ows of our
way . . . Likeshad-ows of . . . our yes - ter - day, of our
sor - row pass a - way Likeshad-ows of our yes - ter - day, of our
sor - row pass a - way Likeshad-ows of . . . our yes - ter - day, like
yes - ter - day, . . . of our yes - ter - day.
yes - ter - day, like shad - ows of our yes - ter - day.
yes - ter - day, . . . of our yes - ter - day.
shad - ows of . . . our . . . yes - ter - day.
Heal the wounds of ev - 'ry past, Keep Hope and Faith . . .
Heal . . . thou . . . the . . . wounds of . . . ev - 'ry past, Keep
Heal . . . thou the wounds of ev - 'ry past, Keep
Heal thou the wounds . . . of ev - 'ry past, Keep Hope and Faith for

The musical score consists of three staves. The top staff is for the voice, the middle staff is for the piano, and the bottom staff is for the voice. The music is in common time, with a key signature of one sharp. The vocal line is lyrical, with many sustained notes and grace notes. The piano accompaniment provides harmonic support with sustained notes and chords. The lyrics are as follows:

way . . . Like shad - ows of our yes - ter-day, like shad-ows of our
way . . . Likeshad-ows of . . . our yes - ter - day, of our
sor - row pass a - way Likeshad-ows of our yes - ter - day, of our
sor - row pass a - way Likeshad-ows of . . . our yes - ter - day, like
yes - ter - day, . . . of our yes - ter - day.
yes - ter - day, like shad - ows of our yes - ter - day.
yes - ter - day, . . . of our yes - ter - day.
shad - ows of . . . our . . . yes - ter - day.
Heal the wounds of ev - 'ry past, Keep Hope and Faith . . .
Heal . . . thou . . . the . . . wounds of . . . ev - 'ry past, Keep
Heal . . . thou the wounds of ev - - 'ry past, Keep
Heal thou the wounds . . . of ev - 'ry past, Keep Hope and Faith for

for ev - er fast, . . . A lov - ing friend un - til the last, . . .

Hope and Faith for ev - er fast, . . . A lov - ing friend un - til the last, . . .

Hope and Faith for ev - er fast, for ev - er fast, . . .

ev - - er fast, for ev - er, ev - - er fast, . . .

un - til the last, the last . . . O ten - der

a lov - ing friend . . . un - til . . . the last . . .

A lov - ing friend . . . un - til the last . . .

A lov - ing friend . . . un - til the last . . .

for ev - er fast, . . . A lov - ing friend un - til the last, . . .

Hope and Faith for ev - er fast, . . . A lov - ing friend un - til the last, . . .

Hope and Faith for ev - er fast, for ev - er fast, . . .

ev - er fast, for ev - er, ev - er fast, . . .

un - til the last, the last . . . O ten - der

a lov - ing friend . . . un - til . . . the last . . .

A lov - ing friend . . . un - til the last. . . .

A lov - ing friend . . . un - til the last. . . .

A musical score for a soprano voice and piano. The vocal line consists of a continuous, flowing melody with lyrics: "Sleep, . . . O ten-der Sleep, . . . O ten-der ten-der Sleep, . . . O ten-der Sleep, . . . O ten-der ten-der Sleep, . . . O ten-der Sleep, . . . O ten-der Sleep, . . . O ten-der ten-der Sleep, . . ." The piano accompaniment is in the basso continuo style, providing harmonic support with sustained notes and chords. The score is in common time, with a key signature of four sharps. The vocal part is marked with dynamic instructions such as *p* (piano), *pp* (pianissimo), and *ff* (fortissimo). The piano part includes dynamic markings like *p*, *pp*, and *ff*.

A musical score for a soprano voice, featuring five staves of music. The key signature is A major (three sharps). The vocal line consists of sustained notes and short melodic fragments. The lyrics are: 'O ten - - der Sleep, ten - - der Sleep!', repeated three times, followed by 'O ten - - der Sleep, O ten - - der Sleep!', and finally 'O ten - - der Sleep, ten - - der Sleep!'. The vocal parts are marked with dynamic instructions: 'sempre pp' for the first three staves and 'morendo. ppp' for the last two staves. The score includes a basso continuo part with a bassoon line and a harpsichord line, both marked 'sempre pp'.

A musical score for a soprano voice, featuring five staves of music. The key signature is A major (three sharps). The vocal line consists of a continuous series of eighth and sixteenth notes. The lyrics are 'O ten - - der Sleep, ten - - der Sleep!' repeated four times. The first three repetitions are marked 'sempre pp' and the last one is 'morendo. ppp'. The vocal line is punctuated by two short musical phrases: a descending eighth-note pattern and an eighth-note followed by a sixteenth-note pattern, each marked 'morendo. ppp'.

MUSIC IN BIRMINGHAM—Continued from page 244.

The concert was given at the Grosvenor Room, Grand Hotel, on March 8, before a crowded audience. Gifted with an excellent memory, aided by linguistic ability, Miss Silk was enabled to do complete justice to the number of songs she gave in German, French and English. Mr. Max Mossel, the well-known violinist, contributed some excellently performed violin solos, and Mr. G. H. Manton accompanied. The last Max Mossel drawing-room concert of the season took place in the Grosvenor Room, Grand Hotel, on March 10, and proved a fitting finale to an admirable series of concerts. M. Arthur de Greef, the eminent Belgian pianist, Miss Grainger-Kerr, vocalist, and Mr. Max Mossel were the artists, and Mr. G. H. Manton the accompanist. A feature of the concert was the fine performance of César Franck's Sonata for pianoforte and violin in A major, by M. de Greef and Mr. Mossel. The last chamber concert of the season, organized by the Clifton Quintet, took place at Queen's College on March 15.

The New Choral Society gave their fifth concert of unaccompanied part-songs, choruses, folk-songs and madrigals in the Town Hall, on March 10, under Mr. Rutland Boughton's direction. The programme on this occasion contained excerpts of considerable polyphonic tendency, demanding in their interpretation uncommon vocal technique, and it is only just to state that Mr. Rutland Boughton had evidently taken great pains in the training of the choir, the result in most instances being highly meritorious. Max Reger's five-part chorus 'Palm Sunday,' for instance, is no child's play. Excellently given was Elgar's six-part chorus 'Go, song of mine,' and of equal merit was the rendering of Stanford's part-songs 'Valentine's song' and 'The fairies.' Miss Norah Newport realised an artistic success in a number of songs by Elgar and Bantock, and in three Somerset folk-songs.

The Birmingham Choral Union's concert recital of Wallace's opera 'Maritana' drew an overflowing audience to the Town Hall on March 12. Mr. Thomas Facer conducted a really fine performance. The solo vocalists were Miss Elizabeth Burgess, Miss Olive Pank, Mr. John Child, Mr. Dillon Shallard and Mr. Tom Howell.

The Sutton Coldfield Choral Society gave their twentieth concert in the Sutton Coldfield Town Hall, on March 10, under Mr. Joseph H. Adams's conductorship. The programme was practically the same as that given in the Birmingham Town Hall on February 5, including Brahms's 'Song of Destiny,' Elgar's choral suite 'From the Bavarian Highlands,' and Schubert's 'Song of Miriam.' The full choir and orchestra of the Society were present, and so admirably performed was Elgar's work that it had to be repeated. Miss Euneta Truscott and Mr. E. Everard Healey, the solo vocalists, were both heard to great advantage. The miscellaneous selection comprised some orchestral pieces capitally rendered.

The Erdington Choral Concert Society made a somewhat daring experiment by giving at the Public Hall, Erdington, on March 2, a performance of Elgar's 'King Olaf' without orchestra, the accompaniments being played on the pianoforte by Mr. F. V. Madeley. Considering the difficulty of the work, and the little support a pianoforte can give, the rendering was creditable enough, the chorus, although unequally balanced, realising commendable gradation of light and shade and firm attack. Quite excellent were the principals, Miss Lillie Aston, Mr. Walter J. Ottey, and Mr. A. S. Leigh. Mr. Harold G. Godfrey conducted, and Mr. J. Wood played Beethoven's Sonata 'Pathétique.'

The Darlaston Choral Society gave at their concert, on March 14, an efficient rendering of Coleridge-Taylor's 'Wedding-feast,' from the 'Hiawatha' cycle, with band and chorus. The programme also included the 'Peer Gynt' suite, Max Bruch's Violin concerto in B flat (Mr. T. E. Clarke) and Beethoven's Choral Fantasia, the solo pianoforte part by Mr. A. N. Johnson. Miss Nellie Finch and Mr. Frank Mullings were the solo vocalists, and Mr. Thomas Johnson conducted.

The financial report of the Newcastle-on-Tyne festival shows a profit of over £317, and no call will therefore be made on the guarantors. The sum of one hundred guineas has been handed to the Royal Victoria Infirmary, and the balance has been carried forward as a reserve fund for the next festival.

BRISTOL.

The Bristol Choral Society gave a performance of Haydn's 'Creation,' at Colston Hall, on February 26. The choir and orchestra numbered upwards of 500, there being upon this occasion, in addition to the ordinary orchestra at the concerts of the Society, the Society of Instrumentalists, with Mr. Harold Bernard, leader. Mr. G. Herbert Riseley was at the organ. The soloists were Miss Mabel Manson, Mr. Alfred Heather and Mr. Dan Price. Under the capable direction of Mr. George Riseley, an admirable performance of the oratorio was afforded.

On March 7 there was an interesting chamber concert at the Victoria Rooms. The Mossel String Quartet (Messrs. Max Mossel, A. Moore, D. Reggel, and Johan C. Hock) interpreted with skill Haydn's Quartet in D major and César Franck's Quartet in the same key. Mr. Max Mossel's violin solo, 'La Folia' (Corelli) was much appreciated, and Mr. and Mrs. Johan C. Hock rendered acceptably Grieg's Sonata for violoncello and pianoforte in A minor (Op. 36).

A successful concert was given on March 7 in the Hall of the Young Men's Christian Association, St. James's Square, on behalf of the Bedminster Association. Mr. George Riseley arranged the performance, and under his able direction fifty members of the Bristol Orpheus Glee Society gave some of their most popular pieces. There were also songs by Miss K. Gerrish, Miss G. Winchester, Messrs. F. H. Wensley, A. Spear, G. A. Noble, and R. Frost; violin solos by Mr. Harold Bernard, and pianoforte solos by Mr. G. Herbert Riseley.

The Bristol Symphony Orchestra gave their last concert of the season at the Victoria Rooms on March 9, Mr. F. S. Gardner holding the principal first violin, and Mr. Hubert Hunt conducting. The chief work presented was Tchaikovsky's Symphony in E minor, No. 5, fine rendering being afforded. This was succeeded by a novelty, a Concerto for pianoforte and orchestra in B flat major, by Frank Merrick, a Bristolian who has attained a good position as a pianist and has produced a few minor compositions. His present example contains some admirable features, and with Mr. Merrick at the solo instrument, well supported by the orchestra, these were made apparent and enthusiastically recognised by the hearers. Other instrumental numbers were the overture 'Le Baruffe Chiozette' (Sinigaglia), and Wagner's 'Kaisermarsch.' Miss Laura Evan-Williams was the vocalist.

The Clifton Quintet concluded their eighth season at the Victoria Rooms, on March 9. The performers were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Ernest Lane (violins), Alfred Best (viola), and Percy Lewis (violincello). There were satisfactory performances of Christian Sinding's Quintet in E minor and Beethoven's Quartet in G major, No. 2 (Op. 18). Mr. Parsons contributed four solos, and was associated with Mr. Lewis in Boellmann's Sonata in A minor (Op. 40).

On March 16 the Bristol Dolphin Male Choir gave a concert in the hall of the Young Men's Christian Association, under the direction of Mr. F. H. Simpson. Several part-songs were creditably rendered, and other features were vocal solos by Miss Amy Richards, Miss G. Winchester, Messrs. A. E. Monks, F. C. Frost, and A. Eastman. Miss Bertha Simpson played pianoforte pieces, and Mr. Reginald Forward was the accompanist.

DEVON.

Almost without musical events of any description Plymouth is observing the Lenten fast, the happenings being chiefly of sacred music. The Edgcumbe Street Society (Stonehouse) gave their annual concert on February 23, singing glees and part-songs by Barnby, Pinsuti, Schumann and Pearsall, conducted by Mr. Cecil Palmer. The Zion Male-Voice Choir on March 7 sang pieces by German, Pinsuti, &c., conducted by Rev. S. R. Jenkins. The Pennycross Choir made their first appearance on March 9 outside the church, and with augmented forces gave 'Christ and His soldiers' very creditably, under the direction of Mr. F. E. Notcutt. At St. Saviour's Church, on March 16, Mr. W. G. Nelder conducted a performance of Stainer's 'The Crucifixion,' and on March 17 Maunder's 'Olivet to Calvary' was conducted at Palace Street by Mr. Bernard Crocker. Mutley Wesleyan Choir (Mr. J. Wibberley) sang 'The Crucifixion' on March 20, and the

MUSIC IN BIRMINGHAM—Continued from page 244.

The concert was given at the Grosvenor Room, Grand Hotel, on March 8, before a crowded audience. Gifted with an excellent memory, aided by linguistic ability, Miss Silk was enabled to do complete justice to the number of songs she gave in German, French and English. Mr. Max Mossel, the well-known violinist, contributed some excellently performed violin solos, and Mr. G. H. Manton accompanied. The last Max Mossel drawing-room concert of the season took place in the Grosvenor Room, Grand Hotel, on March 10, and proved a fitting finale to an admirable series of concerts. M. Arthur de Greef, the eminent Belgian pianist, Miss Grainger-Kerr, vocalist, and Mr. Max Mossel were the artists, and Mr. G. H. Manton the accompanist. A feature of the concert was the fine performance of César Franck's Sonata for pianoforte and violin in A major, by M. de Greef and Mr. Mossel. The last chamber concert of the season, organized by the Clifton Quintet, took place at Queen's College on March 15.

The New Choral Society gave their fifth concert of unaccompanied part-songs, choruses, folk-songs and madrigals in the Town Hall, on March 10, under Mr. Rutland Boughton's direction. The programme on this occasion contained excerpts of considerable polyphonic tendency, demanding in their interpretation uncommon vocal technique, and it is only just to state that Mr. Rutland Boughton had evidently taken great pains in the training of the choir, the result in most instances being highly meritorious. Max Reger's five-part chorus 'Palm Sunday,' for instance, is no child's play. Excellently given was Elgar's six-part chorus 'Go, song of mine,' and of equal merit was the rendering of Stanford's part-songs 'Valentine's song' and 'The fairies.' Miss Norah Newport realised an artistic success in a number of songs by Elgar and Bantock, and in three Somerset folk-songs.

The Birmingham Choral Union's concert recital of Wallace's opera 'Maritana' drew an overflowing audience to the Town Hall on March 12. Mr. Thomas Facer conducted a really fine performance. The solo vocalists were Miss Elizabeth Burgess, Miss Olive Pank, Mr. John Child, Mr. Dillon Shallard and Mr. Tom Howell.

The Sutton Coldfield Choral Society gave their twentieth concert in the Sutton Coldfield Town Hall, on March 10, under Mr. Joseph H. Adams's conductorship. The programme was practically the same as that given in the Birmingham Town Hall on February 5, including Brahms's 'Song of Destiny,' Elgar's choral suite 'From the Bavarian Highlands,' and Schubert's 'Song of Miriam.' The full choir and orchestra of the Society were present, and so admirably performed was Elgar's work that it had to be repeated. Miss Euneta Truscott and Mr. E. Everard Healey, the solo vocalists, were both heard to great advantage. The miscellaneous selection comprised some orchestral pieces capitally rendered.

The Erdington Choral Concert Society made a somewhat daring experiment by giving at the Public Hall, Erdington, on March 2, a performance of Elgar's 'King Olaf' without orchestra, the accompaniments being played on the pianoforte by Mr. F. V. Madeley. Considering the difficulty of the work, and the little support a pianoforte can give, the rendering was creditable enough, the chorus, although unequally balanced, realising commendable gradation of light and shade and firm attack. Quite excellent were the principals, Miss Lillie Aston, Mr. Walter J. Ottey, and Mr. A. S. Leigh. Mr. Harold G. Godfrey conducted, and Mr. J. Wood played Beethoven's Sonata 'Pathétique.'

The Darlaston Choral Society gave at their concert, on March 14, an efficient rendering of Coleridge-Taylor's 'Wedding-feast,' from the 'Hiawatha' cycle, with band and chorus. The programme also included the 'Peer Gynt' suite, Max Bruch's Violin concerto in B flat (Mr. T. E. Clarke) and Beethoven's Choral Fantasia, the solo pianoforte part by Mr. A. N. Johnson. Miss Nellie Finch and Mr. Frank Mullings were the solo vocalists, and Mr. Thomas Johnson conducted.

The financial report of the Newcastle-on-Tyne festival shows a profit of over £317, and no call will therefore be made on the guarantors. The sum of one hundred guineas has been handed to the Royal Victoria Infirmary, and the balance has been carried forward as a reserve fund for the next festival.

BRISTOL.

The Bristol Choral Society gave a performance of Haydn's 'Creation,' at Colston Hall, on February 26. The choir and orchestra numbered upwards of 500, there being upon this occasion, in addition to the ordinary orchestra at the concerts of the Society, the Society of Instrumentalists, with Mr. Harold Bernard, leader. Mr. G. Herbert Riseley was at the organ. The soloists were Miss Mabel Manson, Mr. Alfred Heather and Mr. Dan Price. Under the capable direction of Mr. George Riseley, an admirable performance of the oratorio was afforded.

On March 7 there was an interesting chamber concert at the Victoria Rooms. The Mossel String Quartet (Messrs. Max Mossel, A. Moore, D. Reggel, and Johan C. Hock) interpreted with skill Haydn's Quartet in D major and César Franck's Quartet in the same key. Mr. Max Mossel's violin solo, 'La Folia' (Corelli) was much appreciated, and Mr. and Mrs. Johan C. Hock rendered acceptably Grieg's Sonata for violoncello and pianoforte in A minor (Op. 36).

A successful concert was given on March 7 in the Hall of the Young Men's Christian Association, St. James's Square, on behalf of the Bedminster Association. Mr. George Riseley arranged the performance, and under his able direction fifty members of the Bristol Orpheus Glee Society gave some of their most popular pieces. There were also songs by Miss K. Gerrish, Miss G. Winchester, Messrs. F. H. Wensley, A. Spear, G. A. Noble, and R. Frost; violin solos by Mr. Harold Bernard, and pianoforte solos by Mr. G. Herbert Riseley.

The Bristol Symphony Orchestra gave their last concert of the season at the Victoria Rooms on March 9, Mr. F. S. Gardner holding the principal first violin, and Mr. Hubert Hunt conducting. The chief work presented was Tchaikovsky's Symphony in E minor, No. 5, fine rendering being afforded. This was succeeded by a novelty, a Concerto for pianoforte and orchestra in B flat major, by Frank Merrick, a Bristolian who has attained a good position as a pianist and has produced a few minor compositions. His present example contains some admirable features, and with Mr. Merrick at the solo instrument, well supported by the orchestra, these were made apparent and enthusiastically recognised by the hearers. Other instrumental numbers were the overture 'Le Baruffe Chiozette' (Sinigaglia), and Wagner's 'Kaisermarsch.' Miss Laura Evan-Williams was the vocalist.

The Clifton Quintet concluded their eighth season at the Victoria Rooms, on March 9. The performers were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Ernest Lane (violins), Alfred Best (viola), and Percy Lewis (violincello). There were satisfactory performances of Christian Sinding's Quintet in E minor and Beethoven's Quartet in G major, No. 2 (Op. 18). Mr. Parsons contributed four solos, and was associated with Mr. Lewis in Boellmann's Sonata in A minor (Op. 40).

On March 16 the Bristol Dolphin Male Choir gave a concert in the hall of the Young Men's Christian Association, under the direction of Mr. F. H. Simpson. Several part-songs were creditably rendered, and other features were vocal solos by Miss Amy Richards, Miss G. Winchester, Messrs. A. E. Monks, F. C. Frost, and A. Eastman. Miss Bertha Simpson played pianoforte pieces, and Mr. Reginald Forward was the accompanist.

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GLASGOW.

The University Choral Society, conducted by Mr. A. M. Henderson, the organist to the University, gave a successful concert on March 2. In addition to several smaller choral numbers, the programme included Dunhill's 'Tubal Cain' and a first performance here of Somervell's 'Earl Haldian's Daughter,' a very effective piece of choral writing, to which Mr. Henderson's forces did full justice. Vocal solos were given by Miss Rana Taggart and Mr. J. F. S. Adams, and Mr. Henderson contributed three pianoforte solos. Mr. W. F. Forsyth acted as accompanist. For those whose taste lies in the direction of unaccompanied choral music, the concert of the Orpheus Choir (Mr. Hugh S. Robertson, conductor) on March 8 offered a veritable feast. This remarkable body of singers performed, entirely from memory, a programme of no fewer than eighteen pieces, some of which were most exacting, with a delicacy and finish, beauty of tone, and clear enunciation worthy of the highest praise. Miss Emily Breare and Mr. George Henschel were the solo vocalists, and Mr. W. E. Senior the accompanist.

On March 10, the members of Greenock Choral Union gave their second concert for the season, the programme comprising Bach's 'Ein' feste Burg' and Mendelssohn's 'St. Paul,' in both of which the Union was heard to advantage. Mr. W. T. Hoeck conducted the performance, and Mr. Herbert Walton played the accompaniments on the organ.

A largely attended orchestral concert was given on March 13 by the local branch of the Amalgamated Musicians' Union. The orchestra, numbering eighty performers, gave on the whole a good performance of Grieg's 'Peer Gynt' suite, the overtures to 'Oberon' and 'William Tell,' and Mendelssohn's second Pianoforte concerto in D minor, the solo part in the last-named being brilliantly played by Mr. Philip E. Halstead. Miss Jenny Young contributed some vocal solos, and Mr. Henri Verbrugghen conducted.

Under the auspices of the Pollokshields Philharmonic Society, three chamber concerts were given on March 9, 16 and 21, and the programmes were devoted exclusively to Beethoven's ten Sonatas for pianoforte and violin. These charming works were artistically interpreted by Messrs. Philip E. Halstead (pianoforte) and Henri Verbrugghen (violin). Assisted by the Glasgow Grand Opera Society, Mr. Hutton Malcolm's male-voice choir gave a highly interesting concert on March 15. A feature of the programme was the number of unfamiliar pieces by Pacius, Engelsberg, Sodermann and Schiebold, and these were performed with excellent effect. Of the better-known items, Stanford's 'Songs of the sea' received a vigorous rendering. The combined choirs sang familiar opera-choruses by Wagner. Mr. Philip Malcolm was solo vocalist, and Mr. W. J. Sasbach's violoncello solos lent variety to the programme. Mr. Hutton Malcolm, the conductor, dispensed with the baton, and directed the entire programme at the pianoforte.

The Glasgow Amateur Orchestral Society's concert on March 17 showed that the band still maintains that high standard of performance to which Mr. W. T. Hoeck, the able conductor, has accustomed us. The chief features of the programme were Cherubini's Overture to 'Anacreon,' Liszt's first Pianoforte concerto in E flat, Bantock's 'Old English suite,' and the Masque music to 'The Merchant of Venice' (Sullivan). The solo part in the concerto was cleverly played by Miss Gordon Mackenzie, and Mr. Thomas Wallace, the possessor of an excellent tenor voice, gave some songs.

LIVERPOOL AND DISTRICT.

The first performance of Richard Strauss's symphonic poem 'Also sprach Zarathustra' by the Philharmonic Society at their concert on February 22 possessed special interest and significance, and in the performance of this extraordinary music, Dr. Cowen and the orchestra spared no pains. Notable in another way was the anthem 'Sing we merrily,' by Mr. Edward Watson, organist of West Derby Parish Church, who had orchestrated for this occasion the clever work which he wrote for the recent festival of the Church Choir Association. Sir C. V. Stanford's selection of the anthem was again justified by the success of this later performance with orchestra, and the composer received a hearty call. The dramatic and descriptive element in the

music is especially effective. The vocalist of the evening, Madame Donald, employed her fine voice and cultured art with conspicuous success, notably in Mimi's song from Puccini's 'La Bohème.'

The Hallé Orchestra, conducted by Dr. Hans Richter, attracted a great audience on February 26. In the selection of the programme a study in contrasts was designedly offered in Richard Strauss's 'Till Eulenspiegel,' followed by Schubert's great Symphony in C, both of which were magnificently played. Interesting also was Gluck's Overture 'Iphigenia in Aulis,' with Wagner's ending, and Liszt's Fantasia on Schubert's 'Wanderer,' for pianoforte and orchestra, very cleverly played by Miss Evelyn Stuart.

The eighth and closing concert of Mr. Vasco Akeroyd's Symphony Orchestra concerts was given on March 1, when a plebiscite programme was submitted which contained, as the result of the voting cards sent in, Schubert's 'Unfinished' Symphony in B minor, Grieg's 'Peer Gynt' suite and the 'Tannhäuser' overture. Saint-Saëns's Violin concerto in B minor (No. 3) was brilliantly played, as regards the solo instrument, by Miss Lena Kontorovitch, a young violinist of evident musical gifts, and Miss Phyllis Lett was the vocalist. It is satisfactory to note that the concerts are to be resumed in the autumn.

On March 2 the Liverpool College of Music held a pupils' concert in the Yamen Rooms, at which the College orchestra, conducted by Mr. Alfred Ross, and Mr. H. E. Hunt's choral society were agreeably heard, and a young violinist of promise, Mr. F. Holliday, played the first movement of Mendelssohn's Violin concerto. Other pieces contributed by pupils of the College testified to the value of specialized training.

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A performance of Haydn's 'Creation,' parts 1 and 2, was given on March 12 by the Liverpool and District Methodist Choral Union, conducted by Mr. P. Ingram, the vocal principals being Miss Olive Clare, Mr. Henry Brearley and Mr. R. Radford, the small orchestra being led by Mr. John Lawson, with Mr. Collier at the organ. The performance by this powerful organization, which is doing useful work, was heard with evident appreciation by a large audience. A feature of the miscellaneous second part was Bishop's glee 'Now tramp.'

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GLASGOW.

The University Choral Society, conducted by Mr. A. M. Henderson, the organist to the University, gave a successful concert on March 2. In addition to several smaller choral numbers, the programme included Dunhill's 'Tubal Cain' and a first performance here of Somervell's 'Earl Haldian's Daughter,' a very effective piece of choral writing, to which Mr. Henderson's forces did full justice. Vocal solos were given by Miss Rana Taggart and Mr. J. F. S. Adams, and Mr. Henderson contributed three pianoforte solos. Mr. W. F. Forsyth acted as accompanist. For those whose taste lies in the direction of unaccompanied choral music, the concert of the Orpheus Choir (Mr. Hugh S. Robertson, conductor) on March 8 offered a veritable feast. This remarkable body of singers performed, entirely from memory, a programme of no fewer than eighteen pieces, some of which were most exacting, with a delicacy and finish, beauty of tone, and clear enunciation worthy of the highest praise. Miss Emily Breare and Mr. George Henschel were the solo vocalists, and Mr. W. E. Senior the accompanist.

On March 10, the members of Greenock Choral Union gave their second concert for the season, the programme comprising Bach's 'Ein' feste Burg' and Mendelssohn's 'St. Paul,' in both of which the Union was heard to advantage. Mr. W. T. Hoeck conducted the performance, and Mr. Herbert Walton played the accompaniments on the organ.

A largely attended orchestral concert was given on March 13 by the local branch of the Amalgamated Musicians' Union. The orchestra, numbering eighty performers, gave on the whole a good performance of Grieg's 'Peer Gynt' suite, the overtures to 'Oberon' and 'William Tell,' and Mendelssohn's second Pianoforte concerto in D minor, the solo part in the last-named being brilliantly played by Mr. Philip E. Halstead. Miss Jenny Young contributed some vocal solos, and Mr. Henri Verbrugghen conducted.

Under the auspices of the Pollokshields Philharmonic Society, three chamber concerts were given on March 9, 16 and 21, and the programmes were devoted exclusively to Beethoven's ten Sonatas for pianoforte and violin. These charming works were artistically interpreted by Messrs. Philip E. Halstead (pianoforte) and Henri Verbrugghen (violin). Assisted by the Glasgow Grand Opera Society, Mr. Hutton Malcolm's male-voice choir gave a highly interesting concert on March 15. A feature of the programme was the number of unfamiliar pieces by Pacius, Engelsberg, Sodermann and Schiebold, and these were performed with excellent effect. Of the better-known items, Stanford's 'Songs of the sea' received a vigorous rendering. The combined choirs sang familiar opera-choruses by Wagner. Mr. Philip Malcolm was solo vocalist, and Mr. W. J. Sasbach's violoncello solos lent variety to the programme. Mr. Hutton Malcolm, the conductor, dispensed with the baton, and directed the entire programme at the pianoforte.

The Glasgow Amateur Orchestral Society's concert on March 17 showed that the band still maintains that high standard of performance to which Mr. W. T. Hoeck, the able conductor, has accustomed us. The chief features of the programme were Cherubini's Overture to 'Anacreon,' Liszt's first Pianoforte concerto in E flat, Bantock's 'Old English suite,' and the Masque music to 'The Merchant of Venice' (Sullivan). The solo part in the concerto was cleverly played by Miss Gordon Mackenzie, and Mr. Thomas Wallace, the possessor of an excellent tenor voice, gave some songs.

LIVERPOOL AND DISTRICT.

The first performance of Richard Strauss's symphonic poem 'Also sprach Zarathustra' by the Philharmonic Society at their concert on February 22 possessed special interest and significance, and in the performance of this extraordinary music, Dr. Cowen and the orchestra spared no pains. Notable in another way was the anthem 'Sing we merrily,' by Mr. Edward Watson, organist of West Derby Parish Church, who had orchestrated for this occasion the clever work which he wrote for the recent festival of the Church Choir Association. Sir C. V. Stanford's selection of the anthem was again justified by the success of this later performance with orchestra, and the composer received a hearty call. The dramatic and descriptive element in the

music is especially effective. The vocalist of the evening, Madame Donald, employed her fine voice and cultured art with conspicuous success, notably in Mimi's song from Puccini's 'La Bohème.'

The Hallé Orchestra, conducted by Dr. Hans Richter, attracted a great audience on February 26. In the selection of the programme a study in contrasts was designedly offered in Richard Strauss's 'Till Eulenspiegel,' followed by Schubert's great Symphony in C, both of which were magnificently played. Interesting also was Gluck's Overture 'Iphigenia in Aulis,' with Wagner's ending, and Liszt's Fantasia on Schubert's 'Wanderer,' for pianoforte and orchestra, very cleverly played by Miss Evelyn Stuart.

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musical, progressive communities cannot wisely remain ignorant of current developments either at home or abroad, so it may be counted to the Gentlemen's Committee for righteousness that they have enabled Mr. Wood to introduce us to works by Debussy, Charpentier's 'Impressions d'Italie,' the Dukas Scherzo from 'L'Apprenti Sorcier,' &c. There is now an almost unexampled opportunity to keep us abreast of modern French musical thought in a wisely co-ordinated scheme of orchestral concerts in the Hallé and Gentlemen's series, which shall do much to remove the reproach under which Manchester has long laboured, of being out of touch with some present-day musical tendencies.

The concerts of chamber music, whilst not so numerous as in the previous month, have been of exceptional interest. At the third Brodsky Quartet concert, Volkmann's Quartet in E flat (Op. 43) and Dr. Esposito's second Sonata in E minor for violin and pianoforte were both heard for the first time in this city, Beethoven's wonderful Septuor completing the programme, the regular players being joined by Messrs. Mills (clarinet), Paersch (horn), Schieder (bassoon), and Hoffmann (double-bass). Dr. Esposito shared the honours with Dr. Brodsky in the Sonata, which was most warmly received; and the Scherzo of the Septuor had to be repeated. Alexander Siloti was the visiting pianist at the fourth Brodsky concert, playing Grieg's No. 3 Sonata in C minor, in association with his old friend Brodsky, their reading being of quite absorbing interest. Mozart's Quintet in C major (the second violin part played by Mr. Alfred Barker) and the Beethoven F major Quartet (Op. 59) made up the programme. The Brodsky Quartet are great in Haydn and Mozart, in Tchaikovsky, Dvorak and Brahms, but anyone who would gauge their real greatness must hear their Beethoven performances.

In some respects Mr. Max Mayer's second concert of his twenty-first season will stand out as the most notable chamber music concert of the year, for we had Max Reger's Variations and Fugue for two pianofortes on a Beethoven theme, the most considerable work of this writer yet given here, and the unusual, but most sensible course was adopted of playing the work twice over, thus enabling its real significance to be more fully grasped by every listener. Mr. Mayer and Mr. Petri succeeded in avoiding all tendency to harshness, and made Reger's complex and audacious harmonic progressions come out with perfect clearness. The second performance surpassed the earlier one, and the imposing grandeur of the climax in the fugal section made a very deep impression.

Mr. Tobias Matthay delivered a lecture on 'Some essential principles in the teaching of Interpretation,' on March 3, to Dr. Carroll's Teachers' Association.

Mention of several other interesting events must be reserved until next month.

NEWCASTLE-ON-TYNE AND DISTRICT.

Most dignified and noble was the rendering Nikisch gave of Beethoven's fifth Symphony, with the London Symphony Orchestra, at the last Harrison concert on March 1. A brilliant performance of Elgar's 'Enigma' Variations was another item of special interest.

A novelty at the concert of the Newcastle Musical Society on the next evening was J. Friskin's Quintet in C minor for pianoforte (Mr. A. Procter) and strings (Messrs. A. Wall, J. Young and A. Hervé, and Miss Hetty Page). It is too large a work to criticise in detail on a single hearing. Mr. Ernest J. Potts, a local bass, sang finely songs of Purcell, Wolf and Dvorak.

On March 9 the first performance of Bach's 'Magnificat' was given here by the Postal Telegraph Choral Society. The difficult choruses were sung in a very spirited and enthusiastic manner by the choir, which also enhanced its reputation by charming renderings of madrigals and folk-songs. The accompaniments of the Magnificat were played by a string orchestra and organ. Brahms's second set of 'Liebeslieder' waltzes formed part of the programme. The solo vocalists were Misses E. Jackson, I. Walton, Mrs. A. Wall, and Mr. F. Hosking. Miss Guthrie was the accompanist. Mr. E. L. Bainton, the conductor, is to be congratulated on the progress of the Society.

The following evening, the Jesmond Wesleyan Choir gave a concert of folk-songs under the conductorship of

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musical, progressive communities cannot wisely remain ignorant of current developments either at home or abroad, so it may be counted to the Gentlemen's Committee for righteousness that they have enabled Mr. Wood to introduce us to works by Debussy, Charpentier's 'Impressions d'Italie,' the Dukas Scherzo from 'L'Apprenti Sorcier,' &c. There is now an almost unexampled opportunity to keep us abreast of modern French musical thought in a wisely co-ordinated scheme of orchestral concerts in the Hallé and Gentlemen's series, which shall do much to remove the reproach under which Manchester has long laboured, of being out of touch with some present-day musical tendencies.

The concerts of chamber music, whilst not so numerous as in the previous month, have been of exceptional interest. At the third Brodsky Quartet concert, Volkmann's Quartet in E flat (Op. 43) and Dr. Esposito's second Sonata in E minor for violin and pianoforte were both heard for the first time in this city, Beethoven's wonderful Septuor completing the programme, the regular players being joined by Messrs. Mills (clarinet), Paersch (horn), Schieder (bassoon), and Hoffmann (double-bass). Dr. Esposito shared the honours with Dr. Brodsky in the Sonata, which was most warmly received; and the Scherzo of the Septuor had to be repeated. Alexander Siloti was the visiting pianist at the fourth Brodsky concert, playing Grieg's No. 3 Sonata in C minor, in association with his old friend Brodsky, their reading being of quite absorbing interest. Mozart's Quintet in C major (the second violin part played by Mr. Alfred Barker) and the Beethoven F major Quartet (Op. 59) made up the programme. The Brodsky Quartet are great in Haydn and Mozart, in Tchaikovsky, Dvorak and Brahms, but anyone who would gauge their real greatness must hear their Beethoven performances.

In some respects Mr. Max Mayer's second concert of his twenty-first season will stand out as the most notable chamber music concert of the year, for we had Max Reger's Variations and Fugue for two pianofortes on a Beethoven theme, the most considerable work of this writer yet given here, and the unusual, but most sensible course was adopted of playing the work twice over, thus enabling its real significance to be more fully grasped by every listener. Mr. Mayer and Mr. Petri succeeded in avoiding all tendency to harshness, and made Reger's complex and audacious harmonic progressions come out with perfect clearness. The second performance surpassed the earlier one, and the imposing grandeur of the climax in the fugal section made a very deep impression.

Mr. Tobias Matthay delivered a lecture on 'Some essential principles in the teaching of Interpretation,' on March 3, to Dr. Carroll's Teachers' Association.

Mention of several other interesting events must be reserved until next month.

NEWCASTLE-ON-TYNE AND DISTRICT.

Most dignified and noble was the rendering Nikisch gave of Beethoven's fifth Symphony, with the London Symphony Orchestra, at the last Harrison concert on March 1. A brilliant performance of Elgar's 'Enigma' Variations was another item of special interest.

A novelty at the concert of the Newcastle Musical Society on the next evening was J. Friskin's Quintet in C minor for pianoforte (Mr. A. Procter) and strings (Messrs. A. Wall, J. Young and A. Hervé, and Miss Hetty Page). It is too large a work to criticise in detail on a single hearing. Mr. Ernest J. Potts, a local bass, sang finely songs of Purcell, Wolf and Dvorak.

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At the sixth concert of the Gesellschaft der Musikfreunde, Granville Bantock's overture 'The Pierrot of the Minute' was given for the first time in Berlin, under the baton of Herr Oscar Fried, who on this occasion also produced an interesting orchestral Prelude and double Fugue of his own composition.—Sibelius's third Symphony in C major was the novelty of Herr Josef Stransky's fourth 'Symphonischer Musikabend,' the programme of which also included Liszt's 'Prometheus.'—At the eighteenth Symphony concert of the Blüthner Orchestra, which was this time conducted by Dr. Georg Göhler, from Leipsic, Enrico Bossi's 'Tema e variazioni,' Op. 131, were heard for the first time.—Philipp Scharwenka's new 'Symphonia brevis' was successfully produced at the third concert given by the Dutch Trio.—Herr Gustav Bumcke, who has for several years done much to arouse the interest of the musical public in chamber music for wind instruments, gave an interesting concert, at which his own compositions 'Der Spaziergang' (for wind instruments and harp) and two songs, Op. 25 (with accompaniment for twelve wind instruments and harp), were heard for the first time and much appreciated. Another interesting item in the programme was a *Divertissement* for two flutes, oboe, clarinet, French horns and bassoon, by the French composer Emile Bernard.—Two interesting novelties, Wilhelm Berger's 'Sturmsemythe,' an eight-part *a cappella* chorus, and three *Stimmungsbilder* entitled 'Raffael,' for chorus, orchestra and organ, by Fritz Volbach, were performed for the first time at the concerts of the Königlicher Opernchor.

BRESLAU.

In the presence of the composer, Max Reger's 100th Psalm was performed for the first time by the Breslauer Singakademie (conductor Dr. Georg Dohrn). The work, which is in three parts, the third part being a double Fugue with the Chorale 'Ein feste Burg ist unser Gott' as *cantus firmus*, made a considerable impression.

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A one-act opera, 'Der Spion,' composed by Rudolf Brenner, was well received on its production at the Municipal Theatre.

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The fairy opera 'Das Glück,' by Freiherr von Prochazka, was successfully performed for the first time at the Court Theatre.

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The comic opera 'Robins Ende,' by Eduard Künneke, achieved a decided success on the occasion of its première at the Royal Opera House. An interesting feature of the second musical evening of the Tonkünstlerverein was Wolf-Ferrari's 'Kammersymphonie,' Op. 8, for pianoforte, two violins, viola, violoncello, contrabass, flute, oboe, clarinet, bassoon and French horn.

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On February 16 a four-act opera 'Alroy,' by the English composer, Bernard de Lisle, was produced at the Municipal Theatre. The libretto, by Paul Grünfeld, is an adaptation of a novel by Lord Beaconsfield. The music, in which old Hebrew tunes have been cleverly used, has many merits, and the work on the whole proved very successful.

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At the tenth Friday concert of the Museumsgesellschaft, Richard Strauss's early Symphony in F minor was an interesting item in the programme. His opera 'Salomé' was recently performed for the twenty-fifth time at the Opera House. Dr. Strauss, who on this occasion conducted, was accorded an enthusiastic ovation.

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The programme of the fifth Symphony concert of the Municipal Orchestra (conductor, Herr Robert Langs), included the following novelties: Symphonic poem 'Hero and Leander,' by Paul Ertel, the Prelude to

'Eine Lebensmesse,' by Jan van Gilse, Gerhard Schjelderup's 'Sonnenauflang über Himalaya,' d'Ambrosio's Violin concerto, and the Prelude 'L'après midi d'un faune,' by Debussy.

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Handel's rarely-heard oratorio 'Joseph' was performed by the Hallesche Singakademie on February 23. The assertion that this was the first German performance of the work was incorrect, as the Berliner Singakademie gave performances of the oratorio between 1839 and 1861.

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At the Municipal Opera House, Wolf-Ferrari's comic opera 'Susannens Geheimnis' was successfully performed for the first time. Herr Gustav Brecher, who conducted, brought out the fine workmanship of this clever score with great ability.

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Massenet's new opera 'Don Quichotte,' to the libretto of Henri Cain, was produced at the Opera on February 11. The work achieved a great success, and is said to show the composer at his best. The title-part was most excellently interpreted by the famous Russian baritone, M. Feodor Chaliapin.

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BATHGATE.—Performances of Gounod's 'Faust,' Cliffe's 'Ode to the north-east wind' and Stanford's 'Songs of the sea' were given by the combined Choral Unions of Bathgate and Armadale, at the former place on March 7, and at the latter on March 16. The soloists at Bathgate were Miss Ada Forrest and Messrs. Alfred Heather and Robert Burnett; at Armadale, Miss Rana Taggart and Messrs. Walter Lawley and Bridge Peters. Great credit is due to Mr. Hugh Somerville, who conducted, for the excellent manner in which the various works were performed.

BEDMINSTER.—The St. Luke's Choral Society gave their first annual concert, in St. Luke's schoolroom, on March 3, when a cantata entitled 'The wreck of the Argosy,' by W. H. Birch, was performed, under the conductorship of Mr. C. H. Bishop. The solo parts were undertaken by Mrs. C. H. Bishop, Mrs. W. Redston, Mr. F. W. Alcock, Mr. E. Haines and Mr. C. H. Treleaven. Miss A. F. J. Owner and Mr. G. S. Rudge played the accompaniments.

BIRKENHEAD.—On Thursday, February 24, in the Town Hall, the Birkenhead Glee and Madrigal Society (male voices) gave their annual concert to a crowded audience. The excellent singing of the choir under their new conductor, Mr. J. C. Clarke, was a special feature of the concert, and no fewer than three of their six items were encored. These were Hegar's 'Phantom host,' Walmsley's 'Music all-powerful' and Lee-Williams's 'Encouragement to a lover.' Miss Dora Heywood, Miss Marie Raynor, Mr. Roland Jackson, Mr. George Baker and Mr. John Lawson assisted.

BLACKBURN.—A concert was given by the Blackburn Ladies' Choir in the Town Hall, on March 3, in aid of the Workshops for the Blind, when the first part of the programme very appropriately consisted of selections from the compositions of Mr. W. Wolstenholme. These included 'The ballad of Sir Humphrey Gilbert,' and the part-songs 'The three fishers,' 'Sorrows of Werther' and 'A tragic story' (first performance). Pianoforte, violin and vocal solos were also contributed by the composer, Miss Isabel McCullagh (who replaced Miss Ivy Angove) and Mr. Frank Slater. The second part included the part-songs 'Dartsidge,' by Mr. Alfred Hollins, 'Under the greenwood tree' (Granville Bantock), 'At parting' (MacDowell), and 'Love song' (Brahms). The part-music was sung with fine expression by the choir, under the direction of Mr. Frank Duckworth.

BRIGHTON.—The third subscription concert of the Brighton Sacred Harmonic Society took place in the Dome on March 10, when a highly successful performance of Gounod's 'Gallia' and Dr. Walford Davies's 'Everyman' was given. The choral numbers of both works were very ably rendered, the singing of the choir displaying very fine tone, expression, and power, while the orchestra was thoroughly efficient. The solo vocalists were Miss Mary Lund, Miss Ethel Dyer, Mr. Joseph Reed, and Mr. Julien Henry. Mr. Robert Taylor, who, it may be remarked, completed his fortieth year as conductor of the Society with a performance of the 'Messiah' on Good Friday, may be congratulated on that fact and on the excellence of both performances. A handsome silver tea-set and an illuminated address were recently presented to Mr. Taylor in commemoration of the event.

CALGARY (CANADA).—The Apollo Choir of Calgary, gave a programme of unaccompanied part-songs in St. Mary's Hall on January 27. The numbers included 'Lullaby of life' (Leslie), 'When love and beauty' (five parts) (Sullivan), 'The caravan' (Pinsuti), 'My love dwelt in a Northern land,' and 'O happy eyes' (Elgar). 'Summer is y' coming in,' (six-part madrigal) and 'Legend' (Tchaikovsky). Mr. Percy L. Newcombe conducted.

CARDIFF.—Two concerts were given by the Roath Park Presbyterian and Conway Road Wesleyan Church Choirs, at their respective churches, on March 2 and 9, when the programme included Haydn's 'Spring,' Cowen's 'He giveth His beloved sleep,' Mendelssohn's 'Hear my prayer,' and a quartet, 'The Lord is gracious,' by the conductor, Mr. W. A. Richards. Under his direction the united choirs sang well, and the solo vocalists were Madame Ethel Fairburn, Miss Lottie Wakelin, Mr. C. David and Mr. John Owen. Mr. Norman Kendrick accompanied ably on the organ.

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March 1 (St. David's Day), when the veteran conductor, Mr. J. A. Matthews, gave a chat about music, chiefly Welsh, and a varied and interesting programme was presented by members of the Society. The Society and their conductor celebrated their fortieth anniversary on this occasion.

CLYDACH.—An excellent performance of Handel's 'Judas Maccabaeus' was given on March 10 by the Hebron Chapel choir, assisted by Miss Alice Cave, Miss Rachel Jones, Mr. Harry Lewis and Mr. David Hughes, and an orchestra, led by Mr. Walter Whitaker. Mr. Edwin Davies conducted, and Mr. G. Grove was the organist.

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EDENBRIDGE.—Haydn's 'Creation' was performed by the Choral Society on March 16, under the direction of Mr. W. E. Weaver. The choir and orchestra, led by Mr. J. Weaver, numbered eighty performers, and the solo vocalists were Madame Le Mar, Mr. F. Norcup, and Mr. George Stubbs.

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KIRKOWAN.—The annual concert of the Musical Society took place at St. Cuthbert's Hall on Friday, March 11, when Cunningham Woods's cantata 'King Harold' was satisfactorily performed by the choir and small orchestra, conducted by Mr. John Crozier. The solo vocalists were Miss Jeanie R. Scott, Mr. Alexander McCredie and Mr. Andrew Sharp.

LANCASTER.—The choir conducted by Mr. J. W. Aldous gave their third 'open night' in the Ashton Hall on March 9. The choir displayed the excellence of tone and expression which have won them honours at various competitions, notable successes in the programme being MacDowell's 'A summer wind,' 'The river floweth strong,' Roland Rogers, 'Tears, idle tears,' J. E. Adkins, and 'My true love hath my heart,' W. A. C. Cruickshank. Miss Lillie Wormald and Miss Lilian Brasch (vocalists), and Mr. Leonard Watkins (violinist), assisted, and Mr. J. W. Aldous conducted with customary care and skill.

LEAMINGTON.—A successful concert of sacred music was given by the Madrigal Society at the Town Hall on March 3. The programme included the Passion music from the 'Messiah,' Mendelssohn's 'Hear my prayer,' and Gounod's 'Messe solennelle.' Madame Laura Taylor, Miss Carrie James, Mr. Alban Cohen and Mr. Sidney Stoddard were the solo vocalists, and Mr. E. Roberts-West conducted.

NORTHWICH.—A concert was given by the Philharmonic Society on March 15, at the Drill Hall. The choral numbers were Gounod's 'Gallia,' Hiller's 'Song of victory,' and Faning's 'Liberty,' which were excellently performed by an efficient choir and band selected from the Hallé and Richter Orchestra. Miss Edina Thraves sang the solo. The programme also included the Andante and Salzarello from Mendelssohn's 'Italian Symphony.' Mr. Tom Shaw conducted.

OLDHAM.—The Musical Society gave a concert on March 2, when Elgar's 'King Olaf' and 'From the Bavarian Highlands' were heard for the first time here. The choir and orchestra, numbering 130 performers, gave a highly satisfactory rendering of these works, reflecting much credit on their conductor, Mr. H. Brookes, and the solo parts were efficiently sung by Madame Effie Thomas, Mr. Joseph Reed and Mr. Hamilton Harris.

SOUTHPORT.—The Southport Vocal Union (male choir), under the conductorship of Mr. J. C. Clarke, gave the third Bohemian concert of the season on Thursday, March 10, in the concert hall of the Queen's Hotel. The high standard of excellent singing by this well-known choir was well maintained in all their part-songs, which included 'When shadows flee' (Scharwenka), 'Bold Turpin' (Bridge) and 'King of worlds' (Dard-Janin).

TEALAW.—Mendelssohn's 'Hear my prayer' and Elgar's 'Banner of St. George' were performed by the Ebenezer Choral Society, in the Judges' Hall, on February 24. The solo parts were sung by Miss Bessie Jones, Mr. Cynlais Gibbs, and Mr. David Hughes, and the choir, numbering 80 voices, sang with much intelligence, under the conductorship of Mr. W. T. David. A capable orchestra led by Mr. W. T. Huddy assisted.

UCKFIELD.—The Uckfield and District Musical Society gave a performance of Mendelssohn's 'Hymn of Praise' and Leon's 'Gate of Life' on February 23. The choruses were admirably sung by a choir of ninety voices, and an orchestra of thirty, led by Mr. W. A. Baker, with Mr. W. J. Evans at the organ, gave efficient aid. The solos were sung by Miss Mabel Manson, Messrs. David Ellis and Dan Price, Miss Nina Lucas joining Miss Manson in the duet 'I waited for the Lord.' Mr. Henry Radcliffe Revelly was the conductor.

WINDSOR.—An interesting lecture on Debussy was given by Mr. T. F. Dunhill at the Royal Albert Institute on March 1. Dr. C. H. Lloyd was in the chair. Vocal and instrumental illustrations were contributed by Miss Gladys Honey, the Rev. Bernard Everett, Mr. Colin Taylor and the lecturer.

WORTHING.—The annual concert of the Choral Society was held on March 2 at St. James's Hall, when Haydn's 'Creation,' Parts I. and II., was successfully performed, followed by a miscellaneous second part. The principal vocalists were Madame Louise Parker, Mr. Albert Watson and Mr. Robert Charlesworth. The choir sang with great expression and good attack. There was a small orchestra, supplemented by organ (Mr. Guy Mitchell) and piano-forte (Miss Bilbe). Mr. F. D. Carnell conducted.

WINCHESTER.—Handel's 'Israel in Egypt' was performed by the Choral Society in the Guildhall on March 10, with considerable success. The choir did excellent work, notably in the 'Plague choruses,' indicating the careful training they had received at the hands of their conductor, Mr. C. H. Gamblin. The solos were undertaken by Miss Estella Linden, Miss Amy Tyndale and Mr. W. H. Cross, the duet 'The Lord is a Man of war' being well-sung by the basses of the choir. The orchestra, led by Miss Maria Taylor, with Mr. E. W. Savage at the organ, was thoroughly capable.

WORCESTER.—The Musical Society performed Haydn's 'Creation' on March 8. Madame Laura Taylor, Mr. H. Large and Mr. Graham Smart were the principal vocalists, and the chorus did excellent work throughout the oratorio. A full orchestra, with Mr. W. Henry Dyson as principal violin, was most efficient in the accompaniments. Mr. W. Mann Dyson conducted, and is to be congratulated on a very successful performance.

Answers to Correspondents.

J. P. H.—'The School-music Teacher' (Curwen) explains the Tonic Sol-fa method and its application to the staff from a teacher's point of view. Dr. Hulbert 'On Breathing' (Novello), and Mr. Bates's book, 'Voice culture for children' (Novello), are complete guides on voice-production in schools. You should also see the *School Music Review* each month. A good piano-forte book for beginners is 'First steps at the piano-forte,' by Francesco Berger, in Novello's Primer Series.

ANXIOUS.—Vocal scores of 'Rienzi' (Wagner) and 'Mignon' (A. Thomas) can be obtained through Novello & Co. at 7s. 6d. and 15s. respectively. Grove's notes on Brahms's first Symphony have been published in the *Musical Times* (May and June, 1905). His notes on the other Symphonies have not yet appeared.

H. M. L. wishes to know the name and composer of an old song, of which the first words are :
 'Joyful news has come to-day,
 Baby mine,
 From a land far, far away,
 Baby mine.'

STUDENT.—We cannot mention specially any Italian teacher of singing, or institution. The statements made on pp. 238-9 of our present issue suggest caution. You would probably get more benefit from a course at one of the London Institutions or from well-known teachers.

CHALUMEAU.—This word as applied to the clarinet refers to the low register of the instrument. Passages to be played in this register are often written an octave higher than they sound, and the return to the normal octave is indicated by the word *clarino or loco*.

NEUME and K. H.—We do not know of any special agency that would find you a post as music-master in a school. The ordinary scholastic agencies usually know all there is to know about vacancies.

PIANIST.—The four-hand (one piano-forte) duets you name are published by various firms abroad, but they are all stocked by Novello & Co.

N. O. L.—Your first letter must have miscarried. Pronounce 'a' as in 'father' and 'o' as in 'home.'

W. D. T.—Much information as to Ely Cathedral was given in the *Musical Times* for March, 1902.

Owing to the necessity of our going to press before Easter, we are compelled to hold over much interesting matter that reached us too late, and many Answers to Correspondents.

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UCKFIELD.—The Uckfield and District Musical Society gave a performance of Mendelssohn's 'Hymn of Praise' and Leon's 'Gate of Life' on February 23. The choruses were admirably sung by a choir of ninety voices, and an orchestra of thirty, led by Mr. W. A. Baker, with Mr. W. J. Evans at the organ, gave efficient aid. The solos were sung by Miss Mabel Manson, Messrs. David Ellis and Dan Price, Miss Nina Lucas joining Miss Manson in the duet 'I waited for the Lord.' Mr. Henry Radcliffe Revelly was the conductor.

WINDSOR.—An interesting lecture on Debussy was given by Mr. T. F. Dunhill at the Royal Albert Institute on March 1. Dr. C. H. Lloyd was in the chair. Vocal and instrumental illustrations were contributed by Miss Gladys Honey, the Rev. Bernard Everett, Mr. Colin Taylor and the lecturer.

WORTHING.—The annual concert of the Choral Society was held on March 2 at St. James's Hall, when Haydn's 'Creation,' Parts I. and II., was successfully performed, followed by a miscellaneous second part. The principal vocalists were Madame Louise Parker, Mr. Albert Watson and Mr. Robert Charlesworth. The choir sang with great expression and good attack. There was a small orchestra, supplemented by organ (Mr. Guy Mitchell) and piano-forte (Miss Bilbe). Mr. F. D. Carnell conducted.

WINCHESTER.—Handel's 'Israel in Egypt' was performed by the Choral Society in the Guildhall on March 10, with considerable success. The choir did excellent work, notably in the 'Plague choruses,' indicating the careful training they had received at the hands of their conductor, Mr. C. H. Gamblin. The solos were undertaken by Miss Estella Linden, Miss Amy Tyndale and Mr. W. H. Cross, the duet 'The Lord is a Man of war' being well-sung by the basses of the choir. The orchestra, led by Miss Maria Taylor, with Mr. E. W. Savage at the organ, was thoroughly capable.

WORCESTER.—The Musical Society performed Haydn's 'Creation' on March 8. Madame Laura Taylor, Mr. H. Large and Mr. Graham Smart were the principal vocalists, and the chorus did excellent work throughout the oratorio. A full orchestra, with Mr. W. Henry Dyson as principal violin, was most efficient in the accompaniments. Mr. W. Mann Dyson conducted, and is to be congratulated on a very successful performance.

Answers to Correspondents.

J. P. H.—'The School-music Teacher' (Curwen) explains the Tonic Sol-fa method and its application to the staff from a teacher's point of view. Dr. Hulbert 'On Breathing' (Novello), and Mr. Bates's book, 'Voice culture for children' (Novello), are complete guides on voice-production in schools. You should also see the *School Music Review* each month. A good piano-forte book for beginners is 'First steps at the piano-forte,' by Francesco Berger, in Novello's Primer Series.

ANXIOUS.—Vocal scores of 'Rienzi' (Wagner) and 'Mignon' (A. Thomas) can be obtained through Novello & Co. at 7s. 6d. and 15s. respectively. Grove's notes on Brahms's first Symphony have been published in the *Musical Times* (May and June, 1905). His notes on the other Symphonies have not yet appeared.

H. M. L. wishes to know the name and composer of an old song, of which the first words are :
 'Joyful news has come to-day,
 Baby mine,
 From a land far, far away,
 Baby mine.'

STUDENT.—We cannot mention specially any Italian teacher of singing, or institution. The statements made on pp. 238-9 of our present issue suggest caution. You would probably get more benefit from a course at one of the London Institutions or from well-known teachers.

CHALUMEAU.—This word as applied to the clarinet refers to the low register of the instrument. Passages to be played in this register are often written an octave higher than they sound, and the return to the normal octave is indicated by the word *clarino or loco*.

NEUME and K. H.—We do not know of any special agency that would find you a post as music-master in a school. The ordinary scholastic agencies usually know all there is to know about vacancies.

PIANIST.—The four-hand (one piano-forte) duets you name are published by various firms abroad, but they are all stocked by Novello & Co.

N. O. L.—Your first letter must have miscarried. Pronounce 'a' as in 'father' and 'o' as in 'home.'

W. D. T.—Much information as to Ely Cathedral was given in the *Musical Times* for March, 1902.

Owing to the necessity of our going to press before Easter, we are compelled to hold over much interesting matter that reached us too late, and many Answers to Correspondents.

CONTENTS.

	Page
Landon Ronald (<i>with Special Portrait</i>)	217
Musings in a Library: II.	219
Bygone Comic-Song Tunes. By F. Kidson	220
How a Trumpet is made. By D. J. Blaikley	223
Occasional Notes	225
Opera at Covent Garden	227
Church and Organ Music—‘Old English Organ Music’	228
Giovanni Battista Pergolesi. By Claude Trevor	232
Professor Carl Reinecke—Obituary	233
Mr. James Brown (<i>with Portrait</i>)	233
The late Mr. F. G. Edwards’s Library	234
Reviews	234
Correspondence	236
Obituary	236
Music in relation to other Arts. By H. Walford Davies	236
Italian Singing Teaching	238
Operatic Festival in Edinburgh	239
Bach Choir	240
Royal Choral Society	240
Philharmonic Society	240
London Symphony Orchestra	240
New Symphony Orchestra	240
Queen’s Hall Symphony Concerts	240
Milton’s ‘Comus’	240
‘Dream of Gerontius’ at Tunbridge Wells and Portsmouth	241
London Concerts	241
Suburban Concerts	243
Music in Vienna	244
Belfast	244
Birmingham	244
Bristol	250
Devon	250
Dublin	251
Edinburgh	251
Glasgow	252
Liverpool and District	252
Manchester and District	253
Newcastle and District	254
North Staffordshire	254
Nottingham and District	255
Oxford	255
Sheffield and District	255
Yorkshire	256
Foreign Notes	257
Country and Colonial News	257
Answers to Correspondents	261
MUSIC:	
Four-part Song: ‘O tender sleep.’ By Montague F. Phillips	245

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Bristol	250
Devon	250
Dublin	251
Edinburgh	251
Glasgow	252
Liverpool and District	252
Manchester and District	253
Newcastle and District	254
North Staffordshire	254
Nottingham and District	255
Oxford	255
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JUST PUBLISHED.

COUNTRY DANCE TUNES

COLLECTED FROM
TRADITIONAL SOURCES
AND ARRANGED
WITH PIANOFORTE ACCOMPANIMENT.

Price One Shilling and Sixpence each Set.

SET I.

Brighton Camp.
Galopede.
Ribbon Dance.
The Butterfly.
We won't go home till morning.
Speed the Plough.
Pop goes the Weasel.
The Flowers of Edinburgh.

SET II.

Nancy's Fancy.
Bonnets so Blue.
The Triumph.
Step and fetch her (or Follow your Lovers).
Haste to the Wedding.
Hunt the Squirrel.
Tink-a-Tink.
Three meet (or Pleasures of the Town).

THE COUNTRY DANCE BOOK

EDITED BY
CECIL J. SHARP.

PART I.

CONTAINING A DESCRIPTION OF THE STEPS AND FIGURES OF
EIGHTEEN TRADITIONAL DANCES

COLLECTED IN COUNTRY VILLAGES.

The Tunes to which the Eighteen Dances in Part I. are performed are published in Sets I. and II. of "Country Dances." (See above.)

Price Two Shillings and Sixpence; Cloth, Three Shillings and Sixpence.

LONDON: NOVELLO AND COMPANY, LIMITED.

CHILDREN'S SINGING GAMES

EDITED BY

ALICE B. GOMME AND CECIL J. SHARP.

Price in Staff Notation and Tonic Sol-fa, Twopence each Number,
or in Two Books, price Ninepence each.

Sch. Songs. No.	SET I. (SCHOOL SONGS, BOOK 198.)	Sch. Songs. No.	SET II. (SCHOOL SONGS, BOOK 199.)
926.	LONDON BRIDGE.	932.	NUTS IN MAY.
927.	OLD ROGER (FIRST VERSION).	933.	THE JOLLY MILLER.
928.	OLD ROGER (SECOND VERSION).	934.	O WHEN I WAS A SCHOOLGIRL.
929.	WALKING UP THE HILLSIDE.	935.	WHEN I WAS A YOUNG GIRL.
930.	OATS AND BEANS.	936.	O! A-HUNTING WE WILL GO. (DAME, GET UP.)
931.	THREE DUKES.	937.	PUSH THE BUSINESS ON.

LONDON: NOVELLO AND COMPANY, LIMITED.

Above all
*Achieve
*Achieve
*All glory
Awake
*Christ b
Christ is
Come, y
For it be
*God is g
God is g
*God
Grant, w
*Halleluj
*How eas
*It's
If you
If you
If you
In My F
In My F
In that d
In that d
In that d
*It shall
I will no
*King all
Leave us
Let not y

And all
*And sud
And whe
*As pants
*As the h
Behold,
Come, H
Come, H
Come, H
Come, T
Do not I
Eye hath
Eye hath
Fear thou
Give than
Glorious
*God cam
*God is a
*Great is
*Grieve n
Happy is
He that c
*Holy Spri
I was in
*I will ma
*I will no
*I will pra
*I will pra
*If I go n
*If I go n
*If ye lov
In My F

*Almighty
Almighty
*Angel Spi
Ascribe u
Behold, C
Beloved,
Beloved,
Be ye all
Blessed is
Blessing,
Come, O
*God canno
*God so lo
Grant, O
Grant, O
*Hail, gla
*Hail, gla
*Holy, Lor
*Holy, Lor
*How good
*How love
*Hymn to
I am Alph
*I am Alph
I am Alph
I am Alph
I beheld,
I knew th
I knew th
I will ma
I will ma
I will sing
I will sing

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*Christ b
Christ is
Come, y
For it be
*God is g
God is g
*God
Grant, w
*Halleluj
*How eas
*It's
If you
If you
If you
In My F
In My F
In that d
In that d
In that d
*It shall
I will no
*King all
Leave us
Let not y

And all
*And sud
And whe
*As pants
*As the h
Behold,
Come, H
Come, H
Come, H
Come, T
Do not I
Eye hath
Eye hath
Fear thou
Give than
Glorious
*God cam
*God is a
*Great is
*Grieve n
Happy is
He that c
*Holy Spri
I was in
*I will ma
*I will no
*I will pra
*I will pra
*If I go n
*If I go n
*If ye lov
In My F

*Almighty
Almighty
*Angel Spi
Ascribe u
Behold, C
Beloved,
Beloved,
Be ye all
Blessed is
Blessing,
Come, O
*God canno
*God so lo
Grant, O
Grant, O
*Hail, gla
*Hail, gla
*Holy, Lor
*Holy, Lor
*How good
*How love
*Hymn to
I am Alph
*I am Alph
I am Alph
I am Alph
I beheld,
I knew th
I knew th
I will imag
I will sing
I will sing
I will sing

ANTHEMS FOR ASCENSIONTIDE.

Above all praise and all majesty	Mendelssohn	1d.	Let not your heart be troubled (Double Chorus, unac.)	M. B. Foster	1d.
*Achieved is the glorious work	Haydn	1d.	*Let not (Four-part arrangement, with organ)	Myles B. Foster	1d.
*Achieved is the glorious work (and Chorus)	Spohr	1d.	*Let their celestial concerto all unite	Handel	1d.
*All glory to the Lamb	M. Wise	3d.	*Lift up your heads	Handel and J. L. Hopkins, each	3d.
Awake up, my glory	J. F. Bridge	1d.	*Lift up your heads	S. Coleridge-Taylor	3d.
*Christ became obedient unto death	Eaton Fanning	1d.	*Lift up your heads	W. Turner	2d.
Christ is not entered into the Holy Places	Henry John King	3d.	*Look, ye saints	Myles B. Foster	3d.
Come, ye children	Oliver King	1d.	O all ye people, clap your hands	H. Purcell	3d.
For it became Him	Croft	4d.	O clap your hands	J. Stainer	6d.
*God is gone up	W. B. Gilbert	2d.	O clap your hands	T. T. Trimmell	3d.
God is gone up	Bach	1d.	O God, the King of Glory	H. Smart	4d.
*God, my King	H. Lahee	1d.	O God, when Thou appearest	Mozart	3d.
Grant, we beseech Thee	A. R. Gaul	3d.	O how amiable	J. Barnby	3d.
Grant, we beseech Thee (Collect)	Beethoven	3d.	O Lord our Governor	H. Gadsby	3d.
*Hallelujah unto God's Almighty Son	Handel	1d.	O Lord our Governor	Marcello	1d.
*How excellent Thy Name, O Lord	Ivor Atkins	4d.	O risen Lord	J. Barnby	1d.
*If ye then be risen with Christ	*F. Osmond Carr and J. Naylor, ea.	3d.	*Open to me the gates	F. Adam	4d.
If ye then be risen	Myles B. Foster	3d.	*Rejoice in the Lord	J. Baptiste Calkin	3d.
If ye then be risen (Two Parts)	H. Elliot Button	3d.	*Sing unto God	F. Bevan	3d.
In My Father's house	J. Maude Crampen	3d.	Ten thousand times ten thousand	Rev. E. Vine Hall	3d.
In My Father's house	George Elvey	3d.	The earth is the Lord's	T. T. Trimmell	4d.
In that day	F. C. Maker	3d.	*The Lord is exalted	John E. West	1d.
In that day (Open ye the gates)	B. Tours	1d.	The Lord is King	H. Gadsby	6d.
*It shall come to pass	W. Byrd	3d.	The Lord is King	H. J. King	4d.
I will not leave you comfortless	J. Barnby	6d.	Thou art a priest for ever	S. Wesley	3d.
*King all glorious	J. Stainer	1d.	*Unfold, ye portals	Ch. Gounod	3d.
Leave us not, neither forsake us	Eaton Fanning and G. Gardner, each	3d.	Where Thou reignest	Schubert	3d.
Let not your heart			Who is this so weak and helpless	Rayner	

ANTHEMS FOR

And all the people saw	J. Stainer	6d.
*And suddenly there came	Henry J. Wood	6d.
And when the day of Pentecost	Charles W. Smith	3d.
*As pants the hart	Spohr	1d.
*As the hart pants	Mendelssohn	1d.
Behold, I send the promise	J. Varley Roberts	4d.
*Come, Holy Ghost	T. Attwood	1d.
Come, Holy Ghost	Elvey and J. L. Hatton, each	4d.
Come, Holy Ghost	C. Lee Williams and Palestrina, each	4d.
Come, Thou Holy Spirit	J. F. Barnett	3d.
Do not I fill heaven and earth	Hugh Blair	3d.
*Eye hath not seen (Two-part setting)	Myles B. Foster	3d.
*Eye hath not seen (Four-part setting)	Myles B. Foster	3d.
Fair thou not	Josiah Booth	1d.
Give thanks unto God	Spohr	4d.
Glorious and powerful God	Orlando Gibbons	3d.
God came from Teman	C. Steggall	4d.
*God is a Spirit	W. S. Bennett	1d.
*Great is the Lord	W. Hayes	4d.
*Grieve not the Holy Spirit	J. Stainer	3d.
Happy is the man	E. Prout	8d.
He that dwelleth in the secret place	Josiah Booth	4d.
*Holy Spirit, come, O come (Ad Spiritum Sanctum)	G. C. Martin	1d.
I was in the spirit	Blow	6d.
I will magnify Thee	J. H. Parry	3d.
I will not leave you comfortless	Bruce Steane	1d.
I will pray the Father	Rev. G. W. Torrance	1d.
If I go not away	Thomas Adams	1d.
If I go not away	A. J. Caldicott	3d.
If ye love Me	C. S. Heap	1d.
If ye love Me	J. Barnby	1d.
If ye love Me	Herbert W. Wareing	3d.
If ye love Me	Bruce Steane	1d.
If ye love Me	W. J. Westbrook	3d.
In My Father's house	J. Maude Crampen	3d.

ANTHEMS FOR

*Almighty and everlasting God	Gibbons	1d.
Almighty God, Who hast promised	H. Elliot Button	1d.
*Angel Spirits, ever blessed	Tchaikovsky	2d.
Ascend unto the Lord	S. S. Wesley	4d.
Behold, God is great	E. W. Naylor	1d.
Beloved, if God so loved us	J. Barnby	1d.
Beloved, let us love one another	Gerard F. Cobb	1d.
Be ye all of one mind	Arthur E. Godfrey	1d.
Blessed is the man	John Goss	4d.
Blessing and glory	Boyce	1d.
Come, blessing	Bach	1d.
Come, ye children	Josiah Booth	3d.
God came from Teman	C. Steggall	4d.
God so loved the world	Matthew Kingston	1d.
Grant, O Lord	Mozart	1d.
Grant to us, Lord	H. Elliot Button	2d.
Hail, gladdening Light	J. T. Field	2d.
Hail, gladdening Light	G. C. Martin	4d.
Holy, holy, holy	Crotch	1d.
Holy, Lord God Almighty	T. Bateson	4d.
How goodly are Thy tents	F. Ouseley	1d.
How lovely are Thy dwellings	Spohr	1d.
Hyam to the Trinity	Tchaikovsky	1d.
I am Alpha and Omega	Ch. Gounod	3d.
I am Alpha and Omega	J. Stainer	1d.
I am Alpha and Omega	J. Varley Roberts	3d.
I beheld, and lo!	Blow	6d.
I know that the Lord is great	F. Ouseley	1d.
I saw the Lord	J. Stainer	6d.
I will magnify	J. Shaw	3d.
I will sing of Thy power	Greene	4d.
*I will sing of Thy power	A. Sullivan	1d.
I will sing unto the Lord	H. Wareing	3d.

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WHITSUNTIDE.

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It shall come to pass	G. Garrett	6d.
*It shall come to pass	B. Tours	1d.
Let God arise	Greene	6d.
Let God arise	T. T. Trimmell	4d.
*Let not your heart be troubled	H. G. Trembath	1d.
Look down, Holy Dove	B. Luard-Selby	3d.
*O clap your hands	J. Stainer	6d.
*O give thanks	G. Elvey	3d.
*O Holy Ghost, into our minds	G. A. Macfarren	1d.
*Oh! for a closer walk with God	Myles B. Foster	1d.
*O taste and see	Goss	3d.
*O taste and see	A. H. Mann	3d.
*O taste and see	Sullivan	1d.
O Thou, the true and only Light	Mendelssohn	6d.
Where shall wisdom be found?	Boyce	6d.
*Our blest Redeemer	Rev. E. V. Hall	3d.
Praised be the Lord daily	J. B. Calkin	1d.
Sing to the Lord	Smart	1s.
*Spirit of mercy, truth, and love	B. Luard-Selby	1d.
The eyes of all wait upon Thee	Gibbons	4d.
*The Glory of the God of Israel	T. Adams	3d.
The Lord came from Sinai	John E. West	1d.
The Lord descended	Hayes	1d.
The Lord is in His Holy Temple	J. Stainer	4d.
The Lord is in His Holy Temple	E. H. Thorne	1d.
The love of God is shed abroad	S. Reay	3d.
There is no condemnation	H. S. Irons	3d.
The Spirit of God	Arthur W. Marchant	1d.
The wilderness	Goss	6d.
*The wilderness	S. S. Wesley	6d.
When God of old came down from Heaven	Rev. E. V. Hall	3d.
We will rejoice	Croft	4d.
When the Day of Pentecost	A. Kempton	3d.
Whosoever drinketh	J. T. Field	1d.

TRINITYTIDE.

*In humble faith	G. Garrett	1d.
In Jewry is God known	J. Clarke-Whitfield	1d.
In sweet concert	E. H. Thorne	3d.
In the fear of the Lord	J. Varley Roberts	4d.
Let the peace of God	J. Stainer	1d.
*Let Thy merciful ears	A. R. Gaul	3d.
Light of the world	E. Elgar	3d.
Lord of all power and might	William Mason	1d.
Lord of all power and might (men's voices)	J. Varley Roberts	2d.
*Lord, we pray Thee	J. Varley Roberts	1d.
O Father bless	J. Barnby	1d.
O God, who hast prepared	A. R. Gaul	2d.
O joyful Light	B. Tours	4d.
O Lord, my trust	King Hall	1d.
O taste and see	J. Goss and A. H. Mann, each	3d.
O taste and see	A. Sullivan	1d.
O where shall wisdom be found?	Boyce	6d.
Ponder my words, O Lord	Arnold D. Culley	1d.
Praise His awful Name	Spohr	2d.
Rejoice in the Lord	G. C. Martin	6d.
*See what love hath the Father	Mendelssohn	8d.
Sing to the Lord	J. Goss	4d.
*Stand up and bless	W. H. Gladstone	1d.
Teach me Thy way	Frank L. Moir	3d.
Teach me Thy way	S. S. Wesley	3d.
*The Lord hath been mindful	G. A. Macfarren	1d.
The Lord is my Shepherd	J. Shaw	3d.
The Lord will comfort Zion	H. Hiles	6d.
Thou shalt shew me the path of life	Alan Gray	1d.
We humbly beseech Thee	H. Elliot Button	1d.
Whatsoever is born of God	H. Oakley	3d.
Who can comprehend Thee	Mozart	3d.

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Above all praise and all majesty	Mendelssohn	1d.	Let not your heart be troubled (Double Chorus, unac.)	M. B. Foster	1d.
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Awake up, my glory	J. F. Bridge	1d.	*Lift up your heads	S. Coleridge-Taylor	3d.
*Christ became obedient unto death	Eaton Fanning	1d.	*Lift up your heads	W. Turner	2d.
Christ is not entered into the Holy Places	Henry John King	3d.	*Look, ye saints	Myles B. Foster	3d.
Come, ye children	Oliver King	1d.	O all ye people, clap your hands	H. Purcell	3d.
For it became Him	Croft	4d.	O clap your hands	J. Stainer	6d.
*God is gone up	W. B. Gilbert	2d.	O clap your hands	T. T. Trimmell	3d.
God is gone up	Bach	1d.	O God, the King of Glory	H. Smart	4d.
*God, my King	H. Lahee	1d.	O God, when Thou appearest	Mozart	3d.
Grant, we beseech Thee	A. R. Gaul	3d.	O how amiable	J. Barnby	3d.
Grant, we beseech Thee (Collect)	Beethoven	3d.	O Lord our Governor	H. Gadsby	3d.
*Hallelujah unto God's Almighty Son	Handel	1d.	O Lord our Governor	Marcello	1d.
*How excellent Thy Name, O Lord	Ivor Atkins	4d.	O risen Lord	J. Barnby	1d.
*If ye then be risen with Christ	*F. Osmond Carr and J. Naylor, ea.	3d.	*Open to me the gates	F. Adam	4d.
If ye then be risen	Myles B. Foster	3d.	*Rejoice in the Lord	J. Baptiste Calkin	3d.
If ye then be risen (Two Parts)	H. Elliot Button	3d.	*Sing unto God	F. Bevan	3d.
In My Father's house	J. Maude Crampen	3d.	Ten thousand times ten thousand	Rev. E. Vine Hall	3d.
In My Father's house	George Elvey	3d.	The earth is the Lord's	T. T. Trimmell	4d.
In that day	F. C. Maker	3d.	*The Lord is exalted	John E. West	1d.
In that day (Open ye the gates)	B. Tours	1d.	The Lord is King	H. Gadsby	6d.
*It shall come to pass	W. Byrd	3d.	The Lord is King	H. J. King	4d.
I will not leave you comfortless	J. Barnby	6d.	Thou art a priest for ever	S. Wesley	3d.
*King all glorious	J. Stainer	1d.	*Unfold, ye portals	Ch. Gounod	3d.
Leave us not, neither forsake us	Eaton Fanning and G. Gardner, each	3d.	Where Thou reignest	Schubert	3d.
Let not your heart			Who is this so weak and helpless	Rayner	

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*And suddenly there came	Henry J. Wood	6d.
And when the day of Pentecost	Charles W. Smith	3d.
*As pants the hart	Spohr	1d.
*As the hart pants	Mendelssohn	1d.
Behold, I send the promise	J. Varley Roberts	4d.
*Come, Holy Ghost	T. Attwood	1d.
Come, Holy Ghost	Elvey and J. L. Hatton, each	4d.
Come, Holy Ghost	C. Lee Williams and Palestrina, each	4d.
Come, Thou Holy Spirit	J. F. Barnett	3d.
Do not I fill heaven and earth	Hugh Blair	3d.
*Eye hath not seen (Two-part setting)	Myles B. Foster	3d.
*Eye hath not seen (Four-part setting)	Myles B. Foster	3d.
Fair thou not	Josiah Booth	1d.
Give thanks unto God	Spohr	4d.
Glorious and powerful God	Orlando Gibbons	3d.
God came from Teman	C. Steggall	4d.
*God is a Spirit	W. S. Bennett	1d.
*Great is the Lord	W. Hayes	4d.
*Grieve not the Holy Spirit	J. Stainer	3d.
Happy is the man	E. Prout	8d.
He that dwelleth in the secret place	Josiah Booth	4d.
*Holy Spirit, come, O come (Ad Spiritum Sanctum)	G. C. Martin	1d.
I was in the spirit	Blow	6d.
I will magnify Thee	J. H. Parry	3d.
I will not leave you comfortless	Bruce Steane	4d.
I will pray the Father	Rev. G. W. Torrance	1d.
If I go not away	Thomas Adams	3d.
If I go not away	A. J. Caldicott	3d.
If ye love Me	C. S. Heap	1d.
If ye love Me	W. H. Monk, Tallis, and R. P. Stewart, ea.	1d.
If ye love Me	Herbert W. Wareing	3d.
If ye love Me	Bruce Steane	3d.
If ye love Me	W. J. Westbrook	3d.
In My Father's house	J. Maude Crampen	3d.

ANTHEMS FOR

*Almighty and everlasting God	Gibbons	1d.
Almighty God, Who hast promised	H. Elliot Button	1d.
*Angel Spirits, ever blessed	Tchaikovsky	2d.
Ascend unto the Lord	S. S. Wesley	4d.
Behold, God is great	E. W. Naylor	4d.
Beloved, if God so loved us	J. Barnby	1d.
Beloved, let us love one another	Gerard F. Cobb	1d.
Be ye all of one mind	Arthur E. Godfrey	1d.
Blessed is the man	John Goss	4d.
Blessing and glory	Boyce	1d.
Come, blessing	Bach	1d.
Come, ye children	Josiah Booth	3d.
God came from Teman	C. Steggall	4d.
God so loved the world	Matthew Kingston	1d.
Grant, O Lord	Mozart	1d.
Grant to us, Lord	H. Elliot Button	2d.
Hail, gladdening Light	J. T. Field	2d.
Hail, gladdening Light	G. C. Martin	4d.
Holy, holy, holy	Crotch	1d.
Holy, Lord God Almighty	T. Bateson	4d.
How goodly are Thy tents	F. Ouseley	1d.
How lovely are Thy dwellings	Spohr	1d.
Hyam to the Trinity	Tchaikovsky	1d.
I am Alpha and Omega	Ch. Gounod	3d.
I am Alpha and Omega	J. Stainer	1d.
I am Alpha and Omega	J. Varley Roberts	3d.
I beheld, and lo!	Blow	6d.
I know that the Lord is great	F. Ouseley	1d.
I saw the Lord	J. Stainer	6d.
I will magnify	J. Shaw	3d.
I will sing of Thy power	Greene	4d.
*I will sing of Thy power	A. Sullivan	1d.
I will sing unto the Lord	H. Wareing	3d.

* Anthems marked thus (*) may be had in Tonic Sol-fa, 1d. to 2d. each.

WHITSUNTIDE.

It shall come to pass	G. Garrett	6d.
*It shall come to pass	B. Tours	1d.
Let God arise	Greene	6d.
Let God arise	T. T. Trimmell	4d.
*Let not your heart be troubled	H. G. Trembath	1d.
Look down, Holy Dove	B. Luard-Selby	3d.
*O clap your hands	J. Stainer	6d.
*O give thanks	G. Elvey	3d.
*O Holy Ghost, into our minds	G. A. Macfarren	1d.
*Oh! for a closer walk with God	Myles B. Foster	1d.
*O taste and see	Goss	3d.
*O taste and see	A. H. Mann	3d.
*O taste and see	Sullivan	1d.
O Thou, the true and only Light	Mendelssohn	6d.
Where shall wisdom be found?	Boyce	6d.
*Our blest Redeemer	Rev. E. V. Hall	3d.
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CANTATAFOR SOPRANO AND TENOR SOLI, CHORUS AND
ORCHESTRATHE WORDS BY
C. R. B. BARRETT

THE MUSIC BY

S. COLERIDGE-TAYLOR.

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"A short cantata, this, which occupies little more than half-an-hour in performance, it is likely to become popular on account of the pleasant nature of its music, even though a good deal more use might be, and perhaps should have been, made of the chorus. But not since, in his student days, Mr. Coleridge-Taylor evolved the opening part of his "Hiawatha" trilogy, has he composed music that seemed so grateful and so inevitable. . . . There are in the score many pages in which the composer's own individuality appears unmistakably, and his is a decidedly interesting individuality. This, combined with the picturesqueness of the music, the dramatic nature of the "book," and the comparative freedom of the score from ultra-modern difficulties, should enable the cantata to find many a hearing, more especially in choirs and places where the pitch is not so high as in use at Brighton."

MORNING POST.

His music shows no decrease in choral effect, and this remains the composer's strong point and the outstanding feature of the work. . . . Mr. Coleridge-Taylor is to be commended for his appreciation of the design best suited to the theme of the union of Sun and Moon. His eloquence of musical utterance, his command of orchestral colour, and his grasp of fundamental principles of choral writing are present throughout.

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PALL MALL GAZETTE.

Words which Mr. Coleridge-Taylor has wedged to appropriate and delightful music. . . . The work will undoubtedly add to Mr. Coleridge-Taylor's laurels.

MANCHESTER GUARDIAN.

The new cantata will not improbably rank high among the composer's works, for it seems to mark a distinct advance in his musical individuality. . . . The themes are in themselves striking and dramatically expressive. . . . He is more terse, more concentrated, and just as picturesque as ever, and he reveals almost unsuspected dramatic power.

OBSERVER.

It is the most vital work he has written for a long time. He has not since his early days so well resisted the temptation to set down superfluous things just because they come easily to him, and this is only another way of saying that it is conciser and better balanced than anything he has composed for a long time. It also shows a finer sense of climax and of dramatic music as distinct from that which is merely superficially picturesque.

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